



ANTHOLOGY FILM ARCHIVES
January – March 2020

ANTHOLOGY
FILM
ARCHIVES



50 YEARS OF ANTHOLOGY FILM ARCHIVES + WE'RE EXPANDING!

If you haven't already heard, Anthology Film Archives is turning 50 years old in 2020! Founded in 1970 by the late Jonas Mekas, Anthology preserves, presents, and promotes independent, avant-garde, and artist-made cinema in the former Second Avenue Courthouse. As we lead up to this milestone year, we're planning the most significant upgrade to our East Village home since our relocation to 32 Second Avenue in 1988. We'll be making very necessary improvements and additions to our facility — including a new library, café, rooftop terrace, new film vaults, a new elevator, upgraded mechanical systems, and more — ensuring that Anthology can keep its invaluable collections preserved at the highest standards and accessible to all for years to come. Bone/Levine Architects, known for its work on culturally and historically significant buildings in New York City, has completed the designs for the expansion and with your support we look forward to breaking ground!

You can find more information about Anthology's Completion Project and make a donation to the capital campaign here: completionproject.org

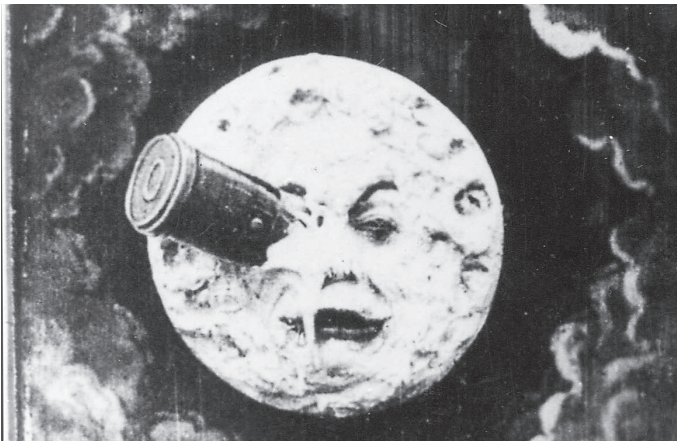
ANTHOLOGY FILM ARCHIVES

JANUARY – MARCH 2020

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Cover: Francesco Clemente,
Untitled, watercolor on
paper, © 2017.



TRIP TO THE MOON



GO! GO! GO!

ESSENTIAL CINEMA

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

And remember: ALL ESSENTIAL CINEMA SCREENINGS ARE FREE FOR AFA MEMBERS!

GEORGES MÉLIÈS, PROGRAM 1

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

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

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

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

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

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

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

"All early filmmakers were fascinated at first with the camera's possibilities for tricks and illusionism. In fact, many were magicians before becoming filmmakers. But it was Georges Méliès, the French magician, producer of spectacles, actor, artist, and poet, who had the imagination and enthusiasm to fully exploit its marvels. His films are spectacles that amaze and delight. He created fantastic visions – all of them curious, some of them comic." –MUSEUM OF MODERN ART

Total running time: ca. 60 min.

• **Fri, Jan 3 at 7:30.**

GEORGES MÉLIÈS, PROGRAM 2

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

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

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

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

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

Total running time: ca. 50 min.

• **Sat, Jan 4 at 6:00.**

GEORGES MÉLIÈS, PROGRAM 3

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

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

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

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

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

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

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

Total running time: ca. 55 min.

• **Sat, Jan 4 at 7:30.**

MARIE MENKEN

All films preserved by Anthology Film Archives.

GLIMPSE OF THE GARDEN 1957, 5 min, 16mm

ARABESQUE FOR KENNETH ANGER 1961, 4 min, 16mm

EYE MUSIC IN RED MAJOR 1961, 4 min, 16mm, silent

NOTEBOOK 1962-63, 10 min, 16mm, silent

GO! GO! GO! 1962-64, 12 min, 16mm, silent

ANDY WARHOL 1965, 17 min, 16mm

LIGHTS 1964-66, 7 min, 16mm, b&w, silent

"Marie Menken pioneered the radical transformation of the handheld, somatic camera into a formal matrix that would underpin an entire work in the films she made between 1945 and 1965. [...] The extraordinary cinematic style that I have been calling Menken's somatic camera has been her most influential gift to the American avant-garde cinema. It is an embodiment of the Emersonian invention of a pictorial air, the spiritual emancipation automatically brought about by 'certain mechanical changes, a small alteration in our local position.' It is also analogous to the equally Emersonian somatic theory of poesis Charles Olson was developing at nearly the same time: his emphasis on breath and proprioception corresponds to Menken's identification of the camera with her body in motion and her cultivation of the respiratory and nervous agitation of the handheld camera even in its quietest moments." –P. Adams Sitney, EYES UPSIDE DOWN

Total running time: ca. 65 min.

• **Sun, Jan 5 at 5:45.**

ROBERT NELSON

Both films in this program have been preserved by the Academy Film Archive.

THE GREAT BLONDINO 1967, 42 min, 16mm

"The original Blondino was a 19th-century tightrope artist who among other feats crossed Niagara Falls trundling a wheelbarrow. In this film, Nelson sees Blondino as a metaphor for those who still try. Too subtle to be allegorical, the picture is in the shape of a quixotic search in which the goal is the journey and the means is the end." –MUSEUM OF MODERN ART

"It is...difficult to get at the rich visual texture that is the film's most striking attribute. Long stretches are concerned with Blondino's visions, dreams, and dreams within dreams. The film unfolds in brief recurring patterns of imagery. Even the more straightforward sections are dense with interpolated newsreel and TV commercial footage, visual gags, and homemade special effects. The net effect is funny, seamless, and elusive." –J. Hoberman, "A Filmmakers Filming Monograph" &

BLEU SHUT 1970, 33 min, 16mm

"Boat-name quizzes, dogs, cuts from Dreyer's JOAN OF ARC in montage with a sultry whore, a car running up a ramp and crashing, pornography, a passionate embrace by a thirties hero and heroine; all somehow implicating Dreyer and Joan in the perverse synthesis of sex and technology. What's happening here? Basically Nelson is leaving things unsaid." –Leo Regan

Total running time: ca. 80 min.

• **Sun, Jan 5 at 7:30.**



I WAS BORN, BUT...

Yasujiro Ozu

I WAS BORN, BUT... / UMARETE WA MITA KEREDO...

1932, 100 min, 35mm, b&w, silent. With English intertitles.

In referring to this film Ozu stated, "I started to make a film about grownups. While I had originally planned to make a fairly bright little story, it changed while I was working on it and came out very dark." The story concerns a very average suburban office worker, with a wife and two very un-average sons, who is unable to stand up to his boss.

"Joyful... as true and as moving and as timely today as it was in 1932." —Jonas Mekas

• **Mon, Jan 6 at 7:30 and Tues, Jan 7 at 7:30.**

Yasujiro Ozu

THERE WAS A FATHER / CHICHI ARIKI

1942, 87 min, 35mm. In Japanese with English subtitles.

"One of Ozu's most perfect films. There is a naturalness and a consequent feeling of inevitability that is rare in cinema [...] Critics have called the performance of Chishu Ryu in this film one of the best in the history of Japanese cinema, and they are right [...] THERE WAS A FATHER has become one of the country's most esteemed classics" —Donald Richie

• **Fri, Jan 10 at 7:30 and Sat, Jan 11 at 6:30.**

FW. Murnau

SUNRISE

1927, 95 min, 35mm, b&w. Script by Carl Meyer based on the story "A Trip to Tilsit" by Herman Sudermann. Photographed by Charles Rosher and Karl Strauss. With George O'Brien and Janet Gaynor.

Murnau's first American film is an allegory set in no particular time or place, about a man who is temporarily overruled by his passions, inflamed by the power of evil as personified by the city woman, and who finally returns to his senses and the orderly family life of the country. It is a virtuoso exercise representing the expressiveness of the silent film as it neared its end.

"SUNRISE becomes the lyrical culmination of a strain of German Expressionism that, married to American technology, could almost serve as a definition of the cinema. For the studio apparatus, enabling the creation of a spiritually and spatially unified microcosm, corresponds to the way the mind, in Expressionism, experiences reality — organizing it, imbuing it with personal associations, patterns, significances, until finally the only reality is a mental reality." —Molly Haskell

• **Sat, Jan 11 at 8:30 and Sun, Jan 12 at 7:30.**

SIDNEY PETERSON

THE POTTED PSALM and THE PETRIFIED DOG have been preserved by Anthology Film Archives through the Avant-Garde Masters program funded by The Film Foundation and administered by the National Film Preservation Foundation. MR. FRENHOFFER AND THE MINOTAUR and THE LEAD SHOES have been preserved by Anthology with support from the National Film Preservation Foundation.

THE POTTED PSALM 1946, 19 min, 16mm

THE PETRIFIED DOG 1948, 19 min, 16mm

MR. FRENHOFFER AND THE MINOTAUR 1949, 21 min, 16mm

THE LEAD SHOES 1949, 17 min, 16mm

"These images are meant to play not on our rational senses, but on the infinite universe of ambiguity within us." —Sidney Peterson



THE LEAD SHOES

"Sidney Peterson's work and sensibility are those of a native American surrealist. Many of his films chronicle the picaresque adventures of a wacky protagonist and use disjunctive editing strategies to construct new time and space relations... But perhaps their best-known feature is the use of distorted, funhouse mirror-images, which he created by shooting with an anamorphic lens. [...] In his films, he investigates extreme states of consciousness, and the primary tool of his epistemology of irrationalism is the photographic image distorted and transformed to register the impact of those states." —R. Bruce Elder, IMAGE AND IDENTITY

Total running time: ca. 80 min.

• **Sat, Jan 18 at 5:30.**

Vsevolod I. Pudovkin

MOTHER / MAT

1926, 104 min, 35mm, b&w, silent. Based on the novel by Maxim Gorky. In Russian with no subtitles; English synopsis available.

With the simple theme of a working-class mother growing in political consciousness through participation in revolutionary activity, this film established Pudovkin as one of the major figures of the Soviet cinema. His expert cutting on movement and his associated editing of unrelated scenes to form what he called a "plastic synthesis" are amply demonstrated here. Although in direct opposition to Eisenstein's shock montage, Pudovkin used a linkage method advanced far beyond Kuleshov's theories.

"In the final episode Pudovkin resorts to the now famous simile of the ice-floe breaking up against the bastions of the great bridge with a movement parallel to that of the procession of men and women marching with the Red Flag held high before them, until they are scattered and broken by the cavalry. The ice-floe intensifies the action by its strong forward movement far more than by its obvious symbolism. The purpose of Pudovkin's technique is to sublimate the action of every part of his film, so that the commonplace is raised to the level of a kind of epic poem." —Roger Manvell, THE FILM AND THE PUBLIC

• **Sun, Jan 19 at 4:30.**

Leni Riefenstahl

TRIUMPH OF THE WILL / TRIUMPH DES WILLENS

1934-35, 106 min, 35mm. In German with no subtitles.

"The official Nazi record of the 1934 Nuremberg Party rally, commissioned by Hitler and directed by Leni Riefenstahl, [it] is one of the most controversial contributions to film history because of its subject matter — her insistence that the film is solely a work of art and not propaganda; and the presentation of the subject matter — the manipulation of reality in this 'documentary' record. The contributions to the art of film this work has to offer are closely tied to the controversies. [It] is a masterpiece of style and editing, which in turn are the very techniques used to manipulate reality and create emotionally effective propaganda." —Marie Saeli

• **Fri, Jan 31 at 7:30.**

—continues on p. 4—



T,O,U,C,H,I,N,G

O'NEILL / RICHTER / SHARITS

Pat O'Neill

SAUGUS SERIES 1974, 19 min, 16mm

"SAUGUS SERIES exhibits the possibilities of the optical printer with considerable self-confidence and élan. The colors are deeply saturated; radically incompatible spaces are meticulously pieced together; moving images are layered in front of each other or masked within 'negative' spaces outlined by the absence of an object; a multiplicity of textures and densities and the dynamics of particles in turmoil enliven the imagery." —P. Adams Sitney, *MILLENNIUM FILM JOURNAL*

Hans Richter

RHYTHMUS 21 1921, 3 min, 35mm, b&w, silent

"Its content is essentially rhythm, the formal vocabulary is elemental geometry, and the structural principle is counterpoint of contrasting opposites." —Standish Lawder

TWO PENNY MAGIC / ZWEIGROSCHENZAUBER 1929, 2 min, 16mm, b&w

Produced as a commercial for a German illustrated magazine, this film experiments with visual rhymes, highlighting the formal similarities between ostensibly unrelated movements or objects.

EVERYTHING REVOLVES, EVERYTHING TURNS / ALLES DREHT SICH, ALLES

BEWEGT SICH 1929, 9 min, 16mm, b&w

"Richter's unique and fascinating view of magic and cruelty in a carnival side-show." —Cecile Starr

Paul Sharits

N:O:T:H:I:N:G

1968, 36 min, 16mm. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

"Based in part on the Tibetan Mandala of the Five Dhyani Buddhas/a journey toward the center of pure consciousness (Dharma-Dhatu Wisdom)/space and motion generated rather than illustrated/time-color energy create virtual shape/in negative time, growth is inverse decay." —Paul Sharits

T,O,U,C,H,I,N,G 1969, 12 min, 16mm. Preserved by Anthology Film Archives. NEW PRINT!

"Starring poet David Franks whose voice appears on the soundtrack/an uncutting and unscratching mandala." —Paul Sharits

Total running time: ca. 85 min.

• **Sat, Feb 1 at 6:45.**

PAUL SHARITS

S:TREAM:S:S:ECTION:S:SECTION:S:S:ECTIONED

1968-70, 41 min, 16mm. Preserved by Anthology Film Archives.

"Yes, S:S:S:S:S is beautiful. The successive scratchings of the stream-image film is very powerful vandalism. The film is a very complete organism with all the possible levels really recognized." —Michael Snow

COLOR SOUND FRAMES

1974, 26 min, 16mm. Preserved by Anthology Film Archives.

"A film in which Sharits sums up his researches in the area of film strip (in opposition to the individual frames). The film strips move horizontally and vertically; two strips move simultaneously in opposite directions; variations in color; action of sprocket-holes. Very methodically and scientifically he covers the area. [...]

COLOR SOUND FRAMES advances one area of cinema or one area of researches in cinema (call it art if you wish) to a new climax, to a new peak: his exploration is so total, so perfect." —Jonas Mekas, *VILLAGE VOICE*

Total running time: ca. 70 min.

• **Sat, Feb 1 at 8:45.**



THE RULES OF THE GAME

RUTTMANN / STAUFFACHER

Karl Freund, Carl Mayer & Walter Ruttmann

BERLIN, SYMPHONY OF A CITY / BERLIN, DIE SYMPHONIE DER GROSSTADT

1927, 65 min, 16mm, silent. Archival print courtesy of the UCLA Film & Television Archive.

Ruttmann and company's seminal, groundbreaking film is a valentine to the 'new' Berlin of the late 1920s. Beginning at dawn and ending after midnight, it shows Berliners hard at work by day and possessed by the city's thriving nightlife. Essentially a feature-length montage, the film was heavily influenced by Soviet documentary experiments like Dziga Vertov's *KINO-PRAVDA* and was itself very influential in fostering the 'city symphony' genre and other documentary hybrid styles to come.

Frank Stauffacher SAUSALITO 1948, 10 min, 16mm

"This film is part 'city symphony' and part 'outtakes for an experimental film.'

Sausalito is the picturesque waterfront town across the Golden Gate Bridge from San Francisco. Stauffacher experiments with slow motion, split screens, and superimposition, all of which are lightened by a constant thread of whimsicality and wit." —MUSEUM OF MODERN ART

Total running time: ca. 80 min.

• **Sun, Feb 2 at 5:30.**

Jean Renoir

THE RULES OF THE GAME / LA RÈGLE DU JEU

1939, 97 min, 35mm, b&w. In French with English subtitles.

"Detested when it first appeared (for satirizing the French ruling class on the brink of the Second World War), almost destroyed by brutal cutting, restored in 1959 to virtually its original form, *THE RULES OF THE GAME* is now universally acknowledged as a masterpiece and perhaps Renoir's supreme achievement. Its extreme complexity (it seems, after more than 20 viewings, one of the cinema's few truly inexhaustible films) makes it peculiarly difficult to write about briefly." —Robin Wood

• **Sat, Feb 22 at 6:15 and Sun, Feb 23 at 8:30.**

Roberto Rossellini

THE FLOWERS OF ST. FRANCIS / FRANCESCO, GIULIARE DI DIO

1949, 85 min, 35mm, b&w. In Italian with English subtitles.

"Roberto Rossellini's buoyant 1950 masterpiece is a glorious hallucination of perfect harmony between man and nature. The Franciscans arrive at Assisi in the first reel and leave in the last. In between, as they say, nothing happens and everything happens. Rossellini is able to suggest the scope and rhythm of an entire lost way of life through a gradual accumulation of well-observed detail. The Franciscans are at once inspired and slightly foolish, but Rossellini maintains a profound respect for the grandeur of their delusions. A great film, all the more impressive for being apparently effortless." —Dave Kehr

• **Sat, Feb 22 at 8:30 and Sun, Feb 23 at 6:30.**



CHUMLUM

HARRY SMITH

FILM NOS. 1-5, 7, 10 (EARLY ABSTRACTIONS) ca. 1946-57, 23 min, 16mm-to-35mm. Restored by Anthology Film Archives and The Film Foundation with funding provided by the George Lucas Family Foundation.

FILM NO. 11 (MIRROR ANIMATIONS) ca. 1957, 4 min, 16mm. Preserved by Anthology Film Archives.

FILM NO. 14 (LATE SUPERIMPOSITIONS) 1964, 28 min, 16mm

FILM NO. 16 (OZ: THE TIN WOODMAN'S DREAM) ca. 1967, 15 min, 35mm, silent
 "My cinematic excreta is of four varieties: – batiked animations made directly on film between 1939 and 1946; optically printed non-objective studies composed around 1950; semi-realistic animated collages made as part of my alchemical labors of 1957 to 1962; and chronologically super-imposed photographs of actualities formed since the latter year. All these works have been organized in specific patterns derived from the interlocking beats of the respiration, the heart and the EEG Alpha component and should be observed together in order, or not at all, for they are valuable works, works that will forever abide – they made me gray." –Harry Smith

Total running time: ca. 75 min.

• **Sat, Feb 29 at 6:30.**

Harry Smith

FILM NO. 12 (HEAVEN AND EARTH MAGIC FEATURE)

ca. 1957-62, 66 min, 16mm, b&w. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation and Cineric, Inc.

"NO. 12 can be seen as one moment – certainly the most elaborately crafted moment – of the single alchemical film which is Harry Smith's life work. In its seriousness, its austerity, it is one of the strangest and most fascinating landmarks in the history of cinema. Its elaborately constructed soundtrack in which the sounds of various figures are systematically displaced onto other images reflects Smith's abiding concern with auditory effects." –P. Adams Sitney

• **Sat, Feb 29 at 8:30.**

RON RICE / JACK SMITH

Jack Smith

SCOTCH TAPE 1962, 3 min, 16mm

A junkyard musical.

FLAMING CREATURES

1963, 45 min, 16mm, b&w

"[Smith] graced the anarchic liberation of new American cinema with graphic and rhythmic power worthy of the best of formal cinema. He has attained for the first time in motion pictures a high level of art which is absolutely lacking in decorum; and a treatment of sex which makes us aware of the restraint of all previous filmmakers." –FILM CULTURE

Ron Rice

CHUMLUM 1964, 23 min, 16mm-to-35mm. Restored by Anthology Film Archives and The Film Foundation with funding provided by the George Lucas Family Foundation.

"A hallucinatory micro-epic filmed during lulls in the production of Smith's *NORMAL LOVE* and one of the great 'heroic doses' of '60s underground cinema, a movie so sumptuously and serenely psychedelic it appears to have been printed entirely on gauze." –Chuck Stephens, *CINEMA SCOPE*

Total running time: ca. 75 min.

• **Sun, Mar 1 at 6:30.**



GREED

Warren Sonbert

CARRIAGE TRADE

1973 version, 61 min, 16mm

"With *CARRIAGE TRADE*, Sonbert began to challenge the theories espoused by the great Soviet filmmakers of the 1920s; he particularly disliked the 'knee-jerk' reaction produced by Eisensteinian montage. In both lectures and writings about his own style of editing, Sonbert described *CARRIAGE TRADE* as 'a jig-saw puzzle of postcards to produce varied displaced effects.' This approach, according to Sonbert, ultimately affords the viewer multi-faceted readings of the connections between shots through the spectator's assimilation of 'the changing relations of the movement of objects, the gestures of figures, familiar worldwide icons, rituals and reactions, rhythm, spacing, and density of images.'" –Jon Gartenberg

• **Sun, Mar 1 at 8:30.**

Erich von Stroheim

GREED

1924, 140 min, 35mm, b&w, silent. With Gibson Gowland, ZaSu Pitts, and Jean Hersholt.

"Reduced from an eight-and-a-half-hour running time to slightly over two hours, [*GREED*] is perhaps more famous for the butcher job performed on it than for Stroheim's great and genuine accomplishment. Though usually discussed as a masterpiece of realism (it was based on a novel by the naturalist writer Frank Norris), it is equally sublime in its high stylization, which ranges from the highly Brechtian spectacle of ZaSu Pitts making love to her gold coins to deep-focus compositions every bit as advanced as those in *CITIZEN KANE*. It is probably the most modern in feel of all silent films, establishing ideas that would not be developed until decades later." –Dave Kehr, *CHICAGO READER*

• **Fri-Sun, Mar 27-29 at 7:00 each night.**



35MM RESTORATION PREMIERE – WEEK-LONG THEATRICAL RUN!

Jonas Mekas

GUNS OF THE TREES

1962, 75 min, 35mm. Assisted by Adolfo Mekas & Sheldon Rochlin. With Ben Carruthers, Frances Stillman, Argus Speare Juillard, Adolfo Mekas, Frank Kuenster, Leonard Hicks, Sudie Bond, Louis Brigante, Jewel Walker, Sterling Jensen, George Macuinas, and others. Poetry interludes written and spoken by Allen Ginsberg. Score by Lucia Dlugoszewski. Folk songs by Sara & Caithery Wiley and Tom Sankey.

Restored by Anthology Film Archives and The Film Foundation with funding provided by the George Lucas Family Foundation. Special thanks to Tommy Aschenbach, Chris Hughes, Laura Major, Thomas Neufeld & A.J. Rohner (Colorlab), and John Polito & Clay Dean (Audio Mechanics).

Overshadowed by his 16mm diaristic work of later years, Jonas Mekas's debut film, *GUNS OF THE TREES*, a feature-length experimental narrative shot on 35mm, is nonetheless a foundational work both within his own filmography and within the nascent New American Cinema movement. As such, it qualifies as a crucial crossroads between the possibilities of narrative filmmaking and the pioneering avant-garde cinema that was to come. Influenced equally by European New Wave and American Beat cinema – specifically *SHADOWS* (1959) and *PULL MY DAISY* (1959) – *GUNS OF THE TREES* is a time capsule of cultural upheaval and of the burgeoning independent film movement of the early 1960s.

"Four young people are trying to understand why their friend, a young woman, committed suicide. A film made up of disconnected scenes weaving between past and present. The title of the film comes from a poem by Stuart Perkoff which tells that some young people felt (around 1960) that everything is against them, so much that even the trees in the parks and streets seemed to them like guns pointing at their very existence." –Jonas Mekas

"*GUNS OF THE TREES* is a sort of film essay, that, in staccato form, spotlights the thoughts, sentiments and anguishes of a generation facing the moral perplexity of our times. The film, in that sense, sums up all the themes that are to be found in the work of the directors of the Nouvelle Vague – their attitudes, feelings, problems; their discontent with the answers that the contemporary society gives them; a desperate need for something to believe in; the lack of communication; the loneliness of a man searching for an absolute truth." –Enrico Rossetti

"It is a bitter but lyric work. It is also revolutionary in form, being unlike, in its technique, anything you ever saw. It is a poster, a declaration, a manifesto. I regard *GUNS OF THE TREES* as the most important film *by far* of the American 'New Wave'." –Herman G. Weinberg

"It may be one of the most personal and revealing films of the intellectual, beat and hip fringe society of America Today." –Gene Moskowitz, *CAHIERS DU CINEMA*

"The best-loved or most-hated film of this year's program." –Amos Vogel, *CINEMA 16*, 1961

Followed by:

Charles Levine SHOOTING GUNS 1966, 8 min, 16mm-to-digital

"An excerpt from an unfinished movie. The film shows Jonas Mekas directing a sequence from his feature, *GUNS OF THE TREES*." –Charles Levine

• **Thurs, Jan 23 – Wed, Jan 29 at 7:30 nightly. Additional screenings on Sat & Sun at 5:15.**





U.S. THEATRICAL PREMIERE RUN!

**Nikolaus Geyrhalter
EARTH / ERDE**

Austria, 2019, 115 min, DCP. In English, German, Hungarian, Italian, and Spanish with English subtitles. Distributed by KimStim.

Anthology continues its longstanding commitment to showcasing the work of Austrian documentary filmmaker Nikolaus Geyrhalter with this premiere engagement of his most recent film, *EARTH*. A film that is eminently timely, while avoiding the familiar rhetorical devices and uninspired formal qualities of more run-of-the-mill “social issues” docs, *EARTH* casts its glance widely (from California and Alberta to Austria, Hungary, Italy, Spain, and Germany) to depict the myriad of ways that human beings across the globe transform their natural environments.

Several billion tons of earth are moved annually by humans – with shovels, excavators, and dynamite. Geyrhalter documents these massive and sometimes mind-boggling feats of engineering and manpower, with his usual visual flair and mastery of composition – but in a welcome departure from some of his more stylistically circumscribed works, here he loosens his approach somewhat in order to interview the workers involved in these undertakings, probing their thoughts about their work and its impact on the environment, landscapes, and economies.

Geyrhalter strikes a perfect balance between the overwhelmingly large scale of the projects themselves and the lives of the individuals helping to realize them, and between awe at the magnitude of their efforts and alarm at the ecological damage being inflicted. Geyrhalter has made a film that zeroes in on the macro and micro factors that influence humanity’s fraught struggle with and against the planet.

“The film starts with the statistic that humans move 156 million tons of rock and soil a day, making our species ‘the most decisive geological factor of our time.’ Geyrhalter supports this with eerie and scalp-tingly vast landscape shots that are now a feature of his work: images of Kubrickian strangeness, like pictures from another planet, some distant, grim, mineral-rich moon that we are callously exploiting because we don’t care about it.” –Peter Bradshaw, *THE GUARDIAN*

• **Fri, Jan 10 – Thurs, Jan 16 at 6:45 & 9:15 nightly. Additional screenings on Sat & Sun at 4:15.**

U.S. THEATRICAL PREMIERE RUN!

**Thomas Heise
HEIMAT IS A SPACE
IN TIME / HEIMAT IST EIN
RAUM AUS ZEIT**

Germany, 2019, 218 min, DCP. In German with English subtitles. Distributed by Icarus Films.

In *HEIMAT IS A SPACE IN TIME*, German filmmaker Thomas Heise shares the stories of three generations of his family, in their own words. Using a matter-of-fact, uninflected tone, he reads a wealth of letters and notes from relatives who lived through the horrors of the First World War and Nazi Germany, and later contended with life in Communist East Germany and in the wake of the fall of the Berlin Wall.

HEIMAT IS A SPACE IN TIME defies easy description. Heise offers no context, no talking heads, no analysis. Yet this unadorned approach, coupled with the potent imagery accompanying the words, becomes overwhelmingly powerful. One particularly memorable sequence involves Heise’s grandparents, a “mixed” Jewish-Gentile couple living in Vienna during the Nazi era. Their letters capture the increasing measures taken against Jews: finding themselves banished from buses, losing access to coal ration cards, and ultimately undergoing forced removal to a concentration camp in Poland. As Heise recites the letters, documents listing the names of Jews slated for deportation scroll by on the screen for nearly half an hour.

Clearly influenced by his own previous work (much of it banned in the former East Germany, where he lived until the fall of the Wall), *HEIMAT* is the culmination of Heise’s career. It is an understated epic that brilliantly marries the written word, image, and sound design. The unspoken message is that the past, even as those who remember it slip away, remains with us.

“Such is Heise’s mastery that across this 218-minute-long film you find yourself sometimes on the verge of tears, sometimes laughing out loud, sometimes shaking your head in wonder, completely ensnared by image, sound, text.” –Ruchir Joshi, *THE TELEGRAPH*

“The overall effect of Heise’s work is mesmeric, persuasive and cumulatively powerful, as each piece of the puzzle falls into place and he lands on overarching insights into a German century and what it portends for the future.” –Scott Tobias, *VARIETY*

• **Fri, Mar 13 – Thurs, Mar 19 at 7:00 nightly. Additional screenings on Sat & Sun at 3:00.**

U.S. THEATRICAL PREMIERE RUN!

**Cristóbal León & Joaquín Cociña
THE WOLF HOUSE
/ LA CASA LOBO**

Chile, 2018, 73 min, DCP. In Spanish & German with English subtitles. Distributed by KimStim.

Loosely based on the grim case of Colonia Dignidad, a German émigré-run colony in post-WWII Chile that was revealed to have been used to imprison, torture, and murder dissidents during the Pinochet regime, *THE WOLF HOUSE* is an animated feature film with a much darker foundation than most. As deeply disturbing as its inspiration would suggest, it is also a truly inspired feat of animation, its extraordinary craft and artistic vision fusing with its profoundly sinister themes to create an experience of exceptional power.

Using stop-motion animation to unfurl a never-ending series of transformations that play out as a single sequence shot, Cristóbal León and Joaquín Cociña – making their first feature after a series of shorts – tell the grim fairy tale of Maria, a young woman who finds refuge in a house in the south of Chile after escaping from a sect of German religious fanatics. She is welcomed into the home by two pigs, the only inhabitants of the place. As in a dream, the universe of the house reacts to Maria’s feelings. The animals transform slowly into humans and the house becomes a nightmarish world.

Painstakingly produced over the course of several years, and filmed piecemeal within art galleries across several countries, in full view of the gallery-going public, *THE WOLF HOUSE* masquerades as an animated fairy tale produced by the leader of the sect in order to indoctrinate its followers. It’s easily one of the most accomplished, transporting, and conceptually rich animated features to appear in recent memory.

“It’s commonplace that folk and fairy tales have their dark sides, but they don’t come much darker than in *THE WOLF HOUSE*. Fusing Grimm, the early shorts of David Lynch and the stop-motion work of Jan Svankmajer into a visually engrossing, reference-rich and disturbing tale about the mental delirium of a young girl, the deeply uncanny film makes for an unsettling viewing experience, a creative tour de force whose endlessly fascinating visuals are deliberately seductive and repellent in equal measure.” –Jonathan Holland, *HOLLYWOOD REPORTER*

• **Fri, Mar 20 – Thurs, Mar 26 at 7:00 & 9:00 nightly. Additional screenings on Sat & Sun at 5:00.**

JONAS MEKAS TRIBUTE SCREENINGS PART 4: ARTS & CULTURE

On January 23, 2019, almost a month after his 96th birthday, Anthology's founder Jonas Mekas passed away. Despite his advanced age, Jonas's energy, joy, and perceptiveness, as well as his mischievous spirit and boundless openness to new forms of expression, were unflagging until his very final days. He remained a fixture of experimental and independent culture – in NYC and internationally – and a major driving force here at Anthology, until the end. In a very real sense, every program we present – and every film we save, preserve, and restore – has been and will continue to be a tribute to Jonas, to his tireless promotion of avant-garde film and his creation of multiple institutions and initiatives to support the infrastructure of non-commercial cinema. But in order to officially mark his passing we have been presenting screenings throughout the last year, comprising a comprehensive retrospective of his films and videos.

Jonas was, of course, not only a writer, poet, artist, and co-founder of Anthology, the Film-Makers' Cooperative, and Film Culture Magazine, but also a filmmaker of great renown. Throughout this year we'll be paying tribute to his oeuvre by screening a wide selection of his films and videos, both widely celebrated classics and far more obscure works.

Following chapters devoted to his diary films and his portraits of people and places, the latest installment of our screening series showcases our brand-new restoration of Jonas's debut feature film – GUNS OF THE TREES (see page 6) – as well as a selection of films that capture various forms of art or performance. These works constitute invaluable documentation of work by the Living Theatre, George Maciunas and other Fluxus artists, dancers and choreographers including Erick Hawkins and Kenneth King, and many others (such as Elvis Presley!).

Very special thanks to Oona & Sebastian Mekas.

All descriptions are by Jonas Mekas unless otherwise noted.

35MM RESTORATION PREMIERE RUN!

Jonas Mekas

GUNS OF THE TREES

1962, 75 min, 35mm. Assisted by Adolfas Mekas & Sheldon Rochlin. With Ben Carruthers, Frances Stillman, Argus Speare Juillard, Adolfas Mekas, Frank Kuenstler, Leonard Hicks, Sudie Bond, Louis Brigante, Jewel Walker, Sterling Jensen, George Maciunas, and others. Poetry interludes written and spoken by Allen Ginsberg. Score by Lucia Dlugoszewski. Folk songs by Sara & Caithier Wiley and Tom Sankey.

Restored by Anthology Film Archives and The Film Foundation with funding provided by the George Lucas Family Foundation. Special thanks to Tommy Aschenbach, Chris Hughes, Laura Major, Thomas Neufeld & A.J. Rohner (Colorlab), and John Polito & Clay Dean (Audio Mechanics).

Four young people are trying to understand why their friend, a young woman, committed suicide. A film made up of disconnected scenes weaving between past and present. The title of the film comes from a poem by Stuart Perkoff which tells that some young people felt (around 1960) that everything is against them, so much that even the trees in the parks and streets seemed to them like guns pointing at their very existence.

Followed by:

Charles Levine SHOOTING GUNS 1966, 8 min, 16mm-to-digital
"An excerpt from an unfinished movie. The film shows Jonas Mekas directing a sequence from his feature, GUNS OF THE TREES." –Charles Levine

For more details, see page 6.

• **Thurs, Jan 23 – Wed, Jan 29 at 7:30 nightly. Additional screenings on Sat & Sun at 5:15.**



FILM MAGAZINE OF THE ARTS

DANCE PROGRAM:

All the films in this program have been preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

FILM MAGAZINE OF THE ARTS

1963, 20 min, 16mm. Music: Storm De Hirsch. Camera: Jonas Mekas, Ed Emshwiller, David Brooks. Editing: Jonas Mekas & Barbara Rubin. With Andy Warhol, Jasper Johns, Jerry Joffen, Erick Hawkins, Lucia Dlugoszewski, Robert Whitman, and others.

Show Magazine needed a promotional film, and somebody suggested to them that I make it. I agreed to do it. They paid well. I conceived the film as a serial film magazine that would come out once a month, or every three months. [...] When I screened the first draft of the film for them, they were shocked to see that I had eliminated all those magazines and much of the footage of fashion models they had me shoot (although you see some of that at the very end of the film). So that was the end of that project.

ERICK HAWKINS: EXCERPTS FROM "HERE AND NOW WITH WATCHERS"/ LUCIA DLUGOSZEWSKI PERFORMS

1963/83, 6 min, 16mm
I filmed Erick Hawkins and Lucia Dlugoszewski for [FILM MAGAZINE OF THE ARTS]. The Show people looked at the raw cut of the film, decided they hated it, and asked me to turn all the materials over to them. I kept the workprint and some of the outs. That accounts for the generally poor quality of the image. I should add that I consider Lucia Dlugoszewski one of the most important contemporary composers.

CUP/SAUCER/TWO DANCERS/RADIO

1965/83, 23 min, 16mm
"Kenneth King's CUP/SAUCER/TWO DANCERS/RADIO is an essay in Pop Art style, in which all the elements listed in the title have equal emphasis. [...] Mekas, recording a 1965 performance of this key postmodern dance, has translated it into an extraordinary film, with colors that progress from soft to bold, and with a focus that so tightly frames the objects and isolated body fragments that, fittingly for its theme of human alienation, the viewer is forced to understand the totality of the dance by putting together these scraps in the mind's eye." –Sally Banes, VILLAGE VOICE

Total running time: ca. 55 min.

• **Thurs, Jan 9 at 7:30.**



AWARD PRESENTATION TO ANDY WARHOL

WARHOL/FACTORY PROGRAM:

AWARD PRESENTATION TO ANDY WARHOL 1964, 12 min, 16mm

In 1964 Film Culture magazine chose Andy Warhol for its annual Independent Film award. The plan was to show some of Andy's films and have Andy come on stage and hand him the award. Andy said, no, he didn't want a public presentation. So I decided to hand him the award at the Factory, film the occasion, and show the film at the Award Presentation show at the New Yorker Theater. Andy thought it was a good idea. He got some of the superstars together for the occasion. I was on my way to the Factory with three rolls of film when I remembered that I had nothing to present to Andy. So on the corner I bought a basket of mixed fruit. It was presented to Andy by Ivy Nicholson's little son.

A FEW NOTES ON ANDY'S FACTORY

1999, 64 min, digital

The video traces the history of the Factory, describes the activities that took place in it, and the historical context. Actual locations are shown and discussed.

Total running time: ca. 80 min.

• **Thurs, Jan 30 at 7:30.**

LIVING THEATRE PROGRAM:

MEMORIES OF FRANKENSTEIN

1996, 95 min, 16mm

Jerome Hill had a little outdoor theater on the shore of the Mediterranean. Usually he brought over some musicians, like the Julliard Quartet. But in 1966 he persuaded the city of Cassis to cosponsor – he sponsored part of it himself – the Living Theatre's production of "Frankenstein." A special theater was built outdoors for the performance. Jerome wanted somebody to record the event; I agreed to help him. I filmed "Frankenstein" – a spectacular piece of theatre that to me remains the greatest theatre experience of my life. But the results of my filming were so far from the actual experience that I put the footage away intending to never release it. I don't think it works as film. However, today, seeing how little documentation there remains from the Sixties' theater, I have decided to release it. I have to stress, that these are only fragments of the actual 4-hour production, that's why the title MEMORIES OF FRANKENSTEIN.

• **Sun, Feb 2 at 7:30.**



NOTES ON THE CIRCUS

STREET/RITUAL MUSIC PROGRAM:

NOTES ON THE CIRCUS 1966, 12 min, 16mm. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

When I filmed the Circus, I was interested in certain details, certain movements, certain colors. We don't see much of how certain tricks are being performed. I didn't go into that, that didn't interest me. The drive was towards the color and motion. But then, it is closely connected with the instrument that one is working with. The camera is, really in a sense, very much like a brush to a painter, it is as complete an extension of your hand.

HARE KRISHNA 1966, 4 min, 16mm

One Sunday afternoon in New York – beautiful new generation – dancing in the streets of New York – singing 'Hare Hare' – filling the streets and the air with love – in the very beginning of the New Age – Allen Ginsberg and Peter Orlovsky (on soundtrack) singing.

MOB OF ANGELS: A BAPTISM

1990, 61 min, digital

One uninterrupted take. I videotape a baptism of a child by a member of a drumming group that calls itself The Mob of Angels. It's a group of women playing frame drums in the ancient Mediterranean tradition of sacramental rhythms.

The tape begins in the street. I walk into the place where the baptism is taking place, I tape it, then I walk out again into the New York night street. In between, I tell some stories, I talk about life and eternity. I made this video for a French TV project of One Take Videos, however I didn't like it enough to submit it for the broadcast. But now I like it a lot.

MOZART & WIEN AND ELVIS 2000, 3 min, 16mm

The film shows Wien (Vienna), and Elvis Presley during his last performance in New York at Madison Square Garden, June 9, 1972. Made to open the 2001 Viennale Film Festival in Vienna.

Total running time: ca. 85 min.

• **Tues, Feb 4 at 7:30.**

RE: MACIUNAS AND FLUXUS

2011, 93 min, digital

"Drawing on his personal archives, Mekas has assembled a Fluxus vaudeville starring Yoko Ono, Joseph Beuys, and the late Nam June Paik. Most of the material is relatively recent although Ben Vautieur shows some early 1960s work to hilarious effect and Mekas channels Fluxus founder George Maciunas throughout." –J. Hoberman, VILLAGE VOICE

• **Mon, Mar 16 at 7:30.**

KEEP SINGING

2011, 82 min, digital

Occasionally I join my music friends Dalius Naujo and Kenny Wollesen at Zebulon, a French music bistro in Williamsburg, Brooklyn. They are great musicians and I am happy to improvise with them, as a vocalist, we always have great time. So here are six pieces from our work together, documenting rehearsals and performances.

• **Mon, Mar 30 at 7:30.**

'MOZART IN LOVE' AND THE CINEMA OF MARK RAPPAPORT

February 7-18

As a follow-up to our 2011 retrospective devoted to the extraordinary and still under-recognized career of Mark Rappaport, Anthology premieres the George Eastman Museum's new preservation of *MOZART IN LOVE* (1975). Unavailable at the time of our earlier series, *MOZART IN LOVE* is a typically ambitious and stylized film that, in the manner of so many of Rappaport's films, conforms neither to mainstream cinematic conventions nor to familiar art-film or experimental modes. A kind of homegrown Straub/Huillet film, with infusions of disarming humor and unapologetic campiness, *MOZART IN LOVE* is an irreverent and highly unorthodox film about "high" culture, even as it's infused with a genuine devotion to the music and culture of Wolfgang Amadeus Mozart.

Since it's been almost a decade since we last shined the spotlight on Rappaport's work, we'll be contextualizing *MOZART IN LOVE* with screenings of an additional seven of his feature films, all of which demonstrate his unique approach to narrative filmmaking, as well as his pioneering of a genre wherein Hollywood icons (such as Rock Hudson and Jean Seberg) come back to life to bear witness to their own lives and careers.

Special thanks to Mark Rappaport, as well as to Olivia Arnone & Liana Kroll (George Eastman Museum), Emilie Cauquy (Cinémathèque française), and Katie Trainor (MoMA).

NEW PRESERVATION!

MOZART IN LOVE

1975, 99 min, 16mm. Preserved by George Eastman Museum, with funding from the National Film Preservation Foundation.

"*MOZART IN LOVE*, [Rappaport's] second feature – in the remarkable string of off-beat, experimental narratives that runs from *CASUAL RELATIONS* (1974) to *CHAIN LETTERS* (1985) – takes off from the deliberate anachronism of using modern props, performance styles and attitudes to evoke the 18th century, romantic entanglements of the young Wolfgang Amadeus Mozart with three sisters, Constanza, Sophie, and Louisa. [...] To some viewers unfamiliar with [its] historical context *MOZART IN LOVE* may seem like a communiqué from an ancient, distant, quite alien planet. Why such irony, such mockery, such ambivalent love/hate for everything that opera (and romantic cinema, literature or art in general) has bequeathed to us? In the career of Mark Rappaport, the diverse elements and levels – distaste for realism, love of artifice, and that deconstructive, anti-ideological agenda – click together with a rare vibrancy and aesthetic coherence. For him, the ideological myths we internalize, the soap operas we live, have to be exposed and satirized – just as the constructed illusion we call filmic realism has to be relentlessly taken apart at every turn. Fortunately for us, Rappaport has been able to build something solid and lasting upon such shifting sands of political and personal passion. *MOZART IN LOVE* offers a handy checklist of the many acute, often hilarious games of disenchantment devised by this ever-inventive artist." –Adrian Martin

• **Fri, Feb 7 at 7:30, Sat, Feb 8 at 7:30, and Sat, Feb 15 at 7:30.**

CASUAL RELATIONS

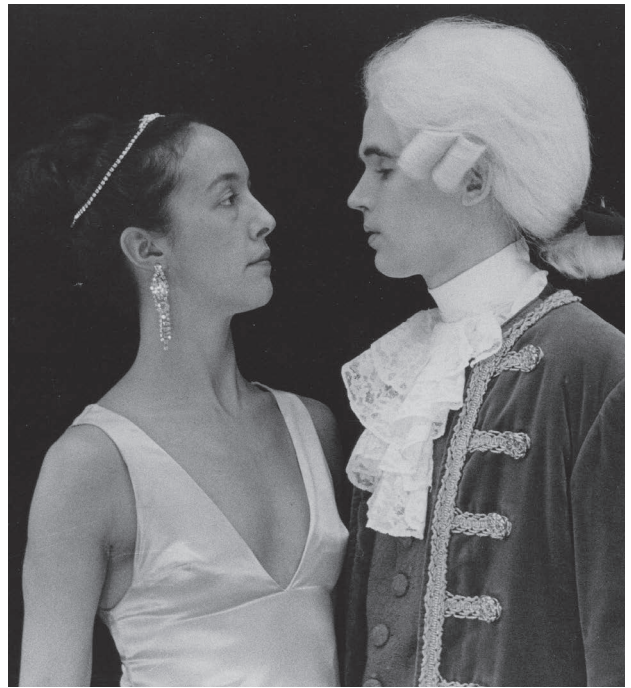
1973, 80 min, 16mm-to-digital

"Mark Rappaport's first feature, made in 1973, has a title resembling that of Manuel DeLanda's *INCONTINENCE: A DIARRHETIC FLOW OF MISMATCHES* insofar as it points to formal as well as sexual relationships. In fact, *CASUAL RELATIONS* bears a distinct relationship to such films as Godard's *1 + 1* and Makavejev's *WR: MYSTERIES OF THE ORGANISM* of the same period, which link together widely different chunks of material almost like beads on a string. Rappaport's example in this genre can be seen as a culmination and summation of his nine preceding shorts, all made between 1966 and 1971. Divided into chapters, *CASUAL RELATIONS* casually relates love and vampire movies, sound and image, style and obsession, and makes an excellent introduction to Rappaport's glamorously home-made art cinema." –Jonathan Rosenbaum

Preceded by:

BLUE STREAK 1971, 15 min, 16mm

• **Sat, Feb 8 at 5:00 and Fri, Feb 14 at 8:45.**



MOZART IN LOVE

LOCAL COLOR

1977, 116 min, 16mm. Preserved by George Eastman Museum, through the Avant-Garde Masters program funded by The Film Foundation and administered by the National Film Preservation Foundation.

"A film about eight people whose lives overlap...in strange and sometimes unexpected configurations. [...] They inhabit a universe of coincidence and chance, excessive emotionalism and dry irony. Flamboyant melodrama in dreary, desperate lives – operatic passions ground underfoot by the crushing flatness of daily existence. It is melodrama stripped bare, drained of the heavy breathing we associate with soap opera. [...] In a sense, the movie is the plot and the plot is the movie. Except that the plot is irrelevant. Suffice it to say, there is enough of it to choke a horse...." –Mark Rappaport

"A strange and wonderful movie, a fusion of black-and-white photography, starkly simple confrontations within a group of eight people, and a plot worthy of *MARY HARTMAN, MARY HARTMAN*. [...] If you want to see something absolutely original, and consistent within its own fantasies, and haunting, and starkly beautiful, give it a try." –Roger Ebert, *CHICAGO SUN TIMES*

• **Sun, Feb 9 at 4:45 and Mon, Feb 17 at 7:30.**



LOCAL COLOR



THE SCENIC ROUTE

THE SCENIC ROUTE

1978, 76 min, 16mm

"Described by its maker as 'a film about the Madame Bovary in all of us,' THE SCENIC ROUTE presents a closed set of emotional relationships, incestuously interwoven: two sisters and a man who is first the lover of one and then of the other. Self-deluding romantics, they see 'mythic landscapes, places where you could live out heroic passions.' In the end, the elder sister...realizes she's moving beyond the scenic (voyeuristic) route of these affairs. The standard elements of melodrama (love, jealousy, revenge) are abundantly present. But it's a very dry melodrama, achieved by undercutting the characters' mythic inner life with the banality of their everyday existence. [...] Wildly inventive, refreshing, and alert, [it] looks, feels, and sounds like no other movie." —Gene Youngblood

• **Sun, Feb 9 at 7:30 and Fri, Feb 14 at 6:45.**

IMPOSTORS

1979, 110 min, 16mm. With Charles Ludlam.

"A strange, obsessive, darkly funny film that Rappaport has described as 'an unholy union between THE MALTESE FALCON and REMEMBRANCE OF THINGS PAST' — although that overlooks the obvious references to Cole Porter, Boris Karloff, Jean Cocteau and the Three Stooges. Sinister, silly, and sometimes murderous twins named Chuckie and Mikey track down an Egyptian treasure while performing a magic act with their assistant, Tina. She is romanced by Peter, a soulfully glum young man who is bothered by, among other things, Tina's apparent yen for Gina, her former partner in what Chuckie euphemistically calls 'a tumbling act.' [...] [A] sober meditation on false and true love and the ways in which fictions of romance (particularly Hollywood's fictions) permeate our lives." —Gene Siskel, CHICAGO TRIBUNE

• **Mon, Feb 10 at 7:30 and Tues, Feb 18 at 7:30.**

CHAIN LETTERS

1985, 96 min, 16mm

"A surreal, bizarre, and gut-wrenchingly funny/tragic work. A chain letter circles its way among upper-class Manhattanites who are all connected in a sort of Altmanesque manner. There is a paranoid Vietnam veteran who works ceaselessly to stop government conspiracies, a macho and closeted gay man who loves guns, a college biology professor constantly chasing after an old flame, a washed-up soap star who likes big dicks and drinks too much. All of the signature Rappaport elements are here: Brechtian detachment, colorful set pieces, and sardonic dialogue, but there is also a level of emotion that was not present in his previous work. This is an enchanting, poetic, and oftentimes magical film." —THIS DREAM WE CALL CINEMA

• **Tues, Feb 11 at 7:30 and Sat, Feb 15 at 5:00.**



ROCK HUDSON'S HOME MOVIES

ROCK HUDSON'S HOME MOVIES

1992, 63 min, video

Rappaport's first experiment with his singular film-criticism essay form ("VCR-cheology" in J. Hoberman's phrase) was this hour-long work, in which actor Eric Farr serves as an on-screen stand-in for closeted gay Hollywood star Rock Hudson, conducting us on a guided tour of excerpts from his films in a search for traces of his hidden life.

"Rappaport plays his new brand of film criticism like a grand organ. Showing us a way to talk back to the movie mythologies that influence and often corrupt us, even to the point of poisoning our dreams, he suggests that we don't have to be millionaires or commandeer a television network to enter into a dialogue with the crushing Hollywood machine. At the bare minimum all we need is a will, two VCRs to play with, and something trenchant to say." —Jonathan Rosenbaum, CHICAGO READER

"[Rappaport] invest[s] that thing we called 'Rock Hudson' with a degree of passion and pathos only barely evident in his original performances." —J. Hoberman, VILLAGE VOICE

• **Thurs, Feb 13 at 7:00 and Sun, Feb 16 at 7:00.**

FROM THE JOURNALS OF JEAN SEBERG

1995, 97 min, video. With Mary Beth Hurt.

"Adapting the inventive technique of his 1992 film ROCK HUDSON'S HOME MOVIES, Rappaport invokes Jean Seberg herself, as played by actress Mary Beth Hurt, to lead us on a guided tour of her life. Rappaport's imagined Seberg is self-conscious and sardonic, able to comment from beyond the grave on all the forces that defeated her in life. She looks directly into the camera, addressing the audience with the same first-person candor that, as Rappaport suggests, was Seberg's great strength and discovery. [...] Rappaport has discovered a new form here — part straight biography, part fictional speculation, part critical investigation. It is a rich and volatile combination that yields one of the more intellectually engaging films of recent years." —Dave Kehr, DAILY NEWS

• **Thurs, Feb 13 at 8:45 and Sun, Feb 16 at 8:45.**

DREAM DANCE: THE FILMS OF ED EMSHWILLER

February 20-28

DREAM DANCE: THE FILMS OF ED EMSHWILLER is the first major overview of the artist's groundbreaking work in film and video. With an immensely diverse body of creative work, Ed Emshwiller (1925-90) is perhaps one of the most significant yet under-recognized artists of the latter half of the 20th century. Emshwiller's career spanned abstract expressionist painting, commercial illustration, film, video, and computer art, and collaborations with dancers, choreographers, and composers.

Emshwiller studied painting and graphics at the University of Michigan and attended l'École des Beaux-Arts in Paris before landing in New York City in the early 1950s with his wife Carol. His arrival in New York coincided with the blossoming film-society culture established by figures such as Amos Vogel and Jonas Mekas, both émigrés from war-torn Europe. As a member of Vogel's Cinema 16, Emshwiller was exposed to a community of like-minded cineastes and a wide range of celluloid discoveries, eventually inspiring him to craft his own short experimental films, even as he supported himself partly through the creation of cover art and illustrations for numerous science-fiction paperbacks and magazines (which he signed "EMSH"). Always attuned to new technological developments and artistic tools, he later embraced video and computer art, and eventually relocated to California to become the Dean of the School of Film/Video at the California Institute of Arts from 1979-90. Emshwiller's journey into filmmaking combines a multitude of paths ranging from a continuation of his formal experiments with bodies in motion to forays into more conventional documentary cinema.

Traveling to Anthology from the Lightbox Film Center in Philadelphia (where it was presented in conjunction with an exhibition of Emshwiller's paintings, notes, sketches, ephemera, and science-fiction cover paintings), DREAM DANCE has been organized by Jesse Pires, Lightbox's Chief Curator. The film series includes brand-new preservations of three of Emshwiller's earliest films, PAINTINGS BY ED EMSHWILLER (1955-58), DANCE CHROMATIC (1959), and LIFELINES (1960) – the result of a collaboration between Anthology and Lightbox Film Center – as well as notable works by other filmmakers for which Emshwiller served as cinematographer.

Curated by Jesse Pires (Lightbox Film Center).

DREAM DANCE: THE FILMS OF ED EMSHWILLER has been supported by The Pew Center for Arts & Heritage. Special thanks to The Estate of Ed Emshwiller, as well as to Cindi & Max Bienstock, Jean-Bernard Bucky, Pola Chapelle, Audio Mechanics, Canyon Cinema, Colorlab, FotoKem, Electronic Arts Intermix, Endpoint Audio Labs, and the Film-Makers' Cooperative.

DREAM DANCE has also resulted in a major new catalogue devoted to Ed Emshwiller's work; for more info, visit: <https://anthology.net/books/>

In addition to the films below, Emile de Antonio's MILLHOUSE (1971), which was shot by Emshwiller, will be screened in February in the context of our quarterly AFA Members-Only program; see page 22 for more details.



LIFELINES

PROGRAM 1

This program represents a brief introduction to Ed Emshwiller's work as a filmmaker, including three of his earliest films which have been newly preserved for this retrospective. These films demonstrate Emshwiller's interest in merging human figures with an abstract, kinetic environment, as well as his unique approach to sound and rhythm.

Ed Emshwiller PAINTINGS BY ED EMSHWILLER

1955-58, 10 min, 16mm. Preserved through a collaboration between Anthology Film Archives and Lightbox Film Center.

Ed Emshwiller TRANSFORMATION 1959, 5 min, 16mm. Preserved by Anthology Film Archives.

Ed Emshwiller DANCE CHROMATIC 1959, 7 min, 16mm. Preserved through a collaboration between Anthology Film Archives and Lightbox Film Center.

Ed Emshwiller LIFELINES 1960, 7 min, 16mm. Preserved through a collaboration between Anthology Film Archives and Lightbox Film Center.

Ed Emshwiller THANATOPSIS 1962, 6 min, 16mm. Preserved by Anthology Film Archives.

Ed Emshwiller RELATIVITY 1966, 38 min, 16mm. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

Total running time: ca. 75 min.

• **Thurs, Feb 20 at 7:30 and
Thurs, Feb 27 at 7:00.**

PROGRAM 2

Adolfas Mekas

HALLELUJAH THE HILLS

1963, 80 min, 35mm. With Peter H. Beard, Sheila Finn, Martin Greenbaum, Peggy Steffans, Jerome Raphael, Blanche Dee, Jerome Hill, Taylor Mead, and Ed Emshwiller.

This feature film by Adolfas Mekas is a farcical, experimental slapstick comedy set in the woods of Vermont. Jack and Leo both pine for the love of Vera, but their sophomoric antics get the best of them, as does the brutish Gideon, played by Ed Emshwiller, who ultimately wins over Vera. HALLELUJAH THE HILLS is the New American Cinema at its most unhinged.

"Imagine a combination of HUCKLEBERRY FINN, PULL MY DAISY, the Marx Brothers, and the complete works of Douglas Fairbanks, Mary Pickford, and D.W. Griffith, and you've got it. What have you got? A film which is both deliriously funny and ravishingly lyrical." –Richard Roud, THE GUARDIAN

Preceded by:

Leon Prochnik THE EXISTENTIALIST

1964, 8 min, 16mm. Photographed by Ed Emshwiller.

A walk through the city where not everything is as it seems.

Total running time: ca. 90 min.

• **Fri, Feb 21 at 7:30.**

PROGRAM 3

Ed Emshwiller

IMAGE, FLESH AND VOICE

1969, 77 min, 16mm

"This is a film about Images (visual and psychological), Flesh (sensuality), and Voice (as a revelation and as a textural element in the film). The pictures range back and forth from the completely spontaneous to very formal choreography. The voice track, a collage edited into thematic sequences from a mass of interviews and informal discussions, gives an inner portrait of men and women candidly revealing their relationships. It is a non-story-telling feature film, a structured interplay of sound, image and sensual tensions." –Ed Emshwiller

Preceded by:

Ed Emshwiller GEORGE DUMPSON'S PLACE

1964, 8 min, 16mm. Preserved by Anthology Film Archives with support from the National Film Preservation Foundation.

"George Dumpson was a scavenger. He created a small universe with what he found and could carry on his homemade wagon. To me he epitomized the soul of the artist. He put together what things he could in such a way as to satisfy some inner need, just as I had to make this picture of him and his place."

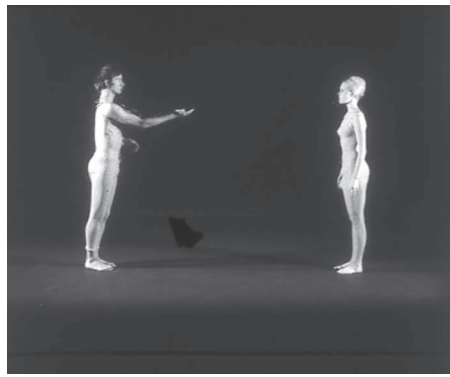
–Ed Emshwiller

Total running time: ca. 90 min.

• **Sat, Feb 22 at 5:15 and Thurs, Feb 27 at 9:00.**



DANCE CHROMATIC



IMAGE, FLESH AND VOICE



BRANCHES

PROGRAM 4

Ed Emshwiller FREEDOM MARCH 1963, 9 min, 16mm. Preserved by Anthology Film Archives. This rarely-screened short film documents the historic 1963 march on Washington, DC.

Jack Willis STREETS OF GREENWOOD 1963, 20 min, 16mm. Photographed by Ed Emshwiller. A short documentary about the efforts of the Student Non-Violent Coordinating Committee (SNCC) to register voters in rural Mississippi. The film is a remarkable document of the civil-rights-era southern United States. The concert featured in the film includes an early performance by Bob Dylan which was ultimately used in the 1967 D.A. Pennebaker film, DON'T LOOK BACK.

Jean-Bernard Bucky & Robert Peyton REPORT

1970, 60 min, 16mm. Photographed by Ed Emshwiller. Courtesy of Jean-Bernard Bucky. This film is one of several projects related to Emshwiller's time as Film Advisor and Cinematographer at UC Berkeley in 1968. REPORT is a chronicle of Norman Jacobson's attempt to conduct an experimental class called "Toward the Expression of the Idea of Freedom."

Total running time: ca. 95 min.
• **Sat, Feb 22 at 7:30.**

PROGRAM 5

Ed Emshwiller CAROL 1970, 5 min, 16mm. Preserved by Anthology Film Archives. This elegant film portrait of Carol Emshwiller uses images from a forest – trees shimmering in the sunlight – to frame its subject. A simple score composed on thumb piano combines with double-exposed images to capture the poetry of the everyday.

Ed Emshwiller TOTEM 1963, 16 min, 16mm "A filmic interpretation of the ballet TOTEM by Alwin Nikolais. A cine-dance in which the choreography often comes as much from camera movement and film editing as from the dancers. A mysterious, primordial, and ritualistic sequence of movements." –Ed Emshwiller

Ed Emshwiller FUSION 1967, 16 min, 16mm. Courtesy of the Jerome Robbins Dance Division, The New York Public Library for the Performing Arts. "A cine-dance film sponsored by Springs Mills to promote a new line of towels designed by Pucci. Dancers throw, move through, dance with, and are draped in a variety of designer towels." –Ed Emshwiller

Ed Emshwiller FILM WITH THREE DANCERS 1970, 20 min, 16mm

"Three dancers are seen in different ways. They are seen in formal movements combined and transformed by cinematic techniques. They are shown in semi-documentary fashion, in surreal fashion. They reveal themselves, their aesthetics, their method of working together. The film is an exploration of ways of seeing, of ways of showing dancers." –Ed Emshwiller

Ed Emshwiller CHRYSALIS 1973, 22 min, 16mm "Dancers coming from a black void move in slow, normal, and rapid motion. They are transformed by light, by pixilation, by projections on them, by their actions and costumes. They pass through a series of violent, humorous, and strange states, emerging in a form of rebirth." –Ed Emshwiller

Total running time: ca. 85 min.
• **Sun, Feb 23 at 5:15 and Fri, Feb 28 at 7:30.**

PROGRAM 6

Ed Emshwiller WOE OH HO NO 1972, 13 min, 16mm-to-DCP Collaboratively produced at Wantagh High School in New York, WOE OH HO NO ventures into the unconscious mind of the average student.

Ed Emshwiller IDENTITIES 1973, 10 min, 16mm This is the second of the two short films Emshwiller created with Wantagh High School students.

Ed Emshwiller FAMILY FOCUS

1975, 58 min, video "FAMILY FOCUS is an Emshwiller family self-portrait, a stylized group autobiography. It was recorded for the most part with a black and white video portapak over a span of a year and a half. One series of Christmas movies shows the growth of the children covering 20 years. The camera was available for spontaneous taping by members of the family. It is documentary/video art transformation of self-revealing images, a playful ironic tape." –Ed Emshwiller

Total running time: ca. 85 min.
• **Sun, Feb 23 at 7:30.**

PROGRAM 7

Ed Emshwiller BRANCHES 1970, 102 min, 16mm "Featuring Bill Weidner and Connie Brady, BRANCHES was made in a filmmaking workshop at Cornell University during the summer of 1970. The film was improvised around the theme of Branches of Possibilities real or imagined in Bill's pursuit of Connie. It is an attempt to structure a film out of the concerns of the time, using the college environment and student sexual drives as the principle focus." –Ed Emshwiller

• **Mon, Feb 24 at 7:30.**

PROGRAM 8

Ed Emshwiller SCAPE-MATES 1972, 28 min, 16mm "SCAPE-MATES is a videotape which combines dancers with an environment made by computer animation. It starts with an electronic 'big bang'; is seen to be a frame within a frame; body parts suggest primitive life forms; disembodied heads engage in a series of encounters, a strange passage in a vast open space. A monolith changes into an angular, serpentine statue which moves with the dancers. The dancers, filled with electronic flames, emerge and leap about in a place charged with spiraling energy. All elements go through rapid and radical transformations, ending in an architectural maze before disintegration. A mythic, evolutionary journey." –Ed Emshwiller

Ed Emshwiller PILOBOLUS AND JOAN

1973, 58 min, video "Based on 'Metamorphosed' by Carol Emshwiller (a reversal of Kafka's 'Metamorphosis'). A cockroach wakes up as a four-man-being, falls in love with a girl, and proceeds to encounter the human world. A humorous, surreal journey with a remarkable dance company." –Ed Emshwiller

Ed Emshwiller SUNSTONE 1979, 4 min, 16mm "Symbolic and poetic, SUNSTONE is a pivotal work in the development of an electronic language to articulate three-dimensional space. The opening image is an iconic face, which appears to be electronically 'carved' from stone. A mystical third eye, brilliantly crafted from a digital palette, radiates with vibrant transformations of color and texture. Sculpting electronically, Emshwiller then transforms perspectival representation: the archetypal 'sunstone' is revealed to be one facet of an open, revolving cube, each side of which holds a simultaneously visible, moving video image." –ELECTRONIC ARTS INTERMIX

Total running time: ca. 95 min.
• **Tues, Feb 25 at 7:30.**



DUŠAN MAKAVEJEV, CINEMA UNBOUND

February 26–March 8

In commemoration of the one-year anniversary of the passing of Dušan Makavejev, Anthology presents the first major North American retrospective in 25 years of this world-renowned director. Best remembered for his unhinged sense of humor, his provocative and pioneering methods of montage, and his uncompromising political engagement, Makavejev made fundamental contributions to the golden age of European and international film modernism in the 1960s and 70s.

Dušan Makavejev (b. 1932) came of age in the post-WWII era, during the early years of the Socialist Federal Republic of Yugoslavia. For some five decades he actively participated in shaping the cinematic as well as the broader cultural and intellectual currents in his homeland. From a kino club member and activist in the 1950s, to a director of unconventional documentary shorts in the early 1960s, Mak (as he was known by his friends and colleagues) established himself in the mid-to-late 1960s as a highly innovative author with radical aesthetic and socio-political sensibilities. His debut feature-length narrative film, *MAN IS NOT A BIRD* (1965), was made in the midst of the prolific New Film tendency in Yugoslav cinema. By the end of

the decade he rocketed to international fame with two more features, and in 1971 directed his masterpiece, *WR: MYSTERIES OF THE ORGANISM*, an iconic work of both the politically controversial Yugoslav Black Wave and the transatlantic countercultural revolution. A number of international productions and co-productions, unmistakably rooted in Makavejev's emancipatory political-surrealist idiom, followed in the 1970s, 80s, and 90s.

Makavejev's place in the pantheon of film art is unquestionable. This retrospective presents the entirety of Makavejev's feature-length output as a director, with all films screened from 35mm prints. The program also offers a selection of shorts that exemplify the unbridled creativity of his early filmmaking. International film culture lost a true giant in 2019. However, Mak's films live on as optimistic signposts in eternal search of the mysteries, the loves, and the joys that light the path to a better future.

Curated by Greg de Cuir Jr & Pavle Levi.

Co-sponsored by The Flaherty.

Special thanks to Bojana Makavejev; Brian Belovarac (Janus Films); Chris Chouinard (Park Circus); Johan Ericsson (Swedish Film Institute); Alexander Fee (Facets); Jon-Sesrie Goff (Flaherty); Mark Johnson (Harvard Film Archive); Matt Jones (University of North Carolina School of the Arts); Jurij Meden, Kevin Lutz & Raoul Schmidt (Austrian Film Museum); and Hannah Prouse & George Watson (BFI).

WR: MYSTERIES OF THE ORGANISM / W.R. – MISTERIJE ORGANIZMA

1971, 84 min, 35mm. In Serbo-Croatian, English, Russian, and German with English subtitles. With this film, widely regarded as Makavejev's masterpiece, his inventive editing strategies fully blossomed into a wide-ranging, multi-channel exploration of the life and theories of the psychoanalyst Wilhelm Reich, and the intertwining of sexual and political repression and liberation in the Cold War era in Yugoslavia, the United States, and the Soviet Union. Part documentary, part fiction, this subversive film occupies a unique place in the history of radical political cinema in general, and of post-Eisensteinian dialectical montage in particular. Starring Milena Dravić, Ivica Vidović, Tuli Kupferberg, and Jackie Curtis.

• **Wed, Feb 26 at 7:30, Sat, Feb 29 at 7:00, and Sun, Mar 8 at 6:30.**

HOLE IN THE SOUL / RUPA U DUŠI

1994, 52 min, 16mm-to-digital. In English and Serbo-Croatian with English subtitles. The coda to Makavejev's career is a medium-length autobiography made for BBC Scotland. In the form of a reflective audiovisual essay, Makavejev takes the temperature of his native city of Belgrade, and laments the violent disintegration of his Yugoslav homeland. In some ways a farewell to cinema and a life sustained by it, this is one of Makavejev's most emotional works.

Preceded by:

COLORS ARE DREAMING / BOJE SANJAJU 1958, 8 min, 35mm. In Serbo-Croatian with English subtitles. Preserved print courtesy of the Austrian Film Museum.

DAMNED HOLIDAY / PROKLETI PRAZNIK 1958, 9 min, 35mm. In Serbo-Croatian with English subtitles. Preserved print courtesy of the Austrian Film Museum.

BEEKEEPER'S SCRAPBOOK / SLIKOVNICA PČELARA 1958, 9 min, 35mm. In Serbo-Croatian with English subtitles. Preserved print courtesy of the Austrian Film Museum.

NEW DOMESTIC ANIMAL / NOVA DOMAĆA ŽIVOTINJA 1964, 10 min, 35mm. In Serbo-Croatian with English subtitles.

Total running time: ca. 95 min.

• **Thurs, Feb 27 at 7:30 and Thurs, Mar 5 at 6:45.**

MAN IS NOT A BIRD / ČOVEK NIJE TICA

1965, 81 min, 35mm. In Serbo-Croatian with English subtitles. Print courtesy of the British Film Institute.

The debut feature by Makavejev, *MAN IS NOT A BIRD* caught most critics off guard in both Yugoslavia and beyond. In 1965 the New Film phase in Yugoslav cinema was just cresting, and many young and talented directors were making their debuts. Makavejev's unique sense of humor is immediately apparent in this film, as are his affinity for cinematic attractions, his frank exploration of sexual content, and his concern with the status of the working class. Starring the recently-deceased legendary Yugoslav screen diva Milena Dravić.

• **Fri, Feb 28 at 7:00 and Tues, Mar 3 at 9:00.**

LOVE AFFAIR, OR THE CASE OF THE MISSING SWITCHBOARD OPERATOR / LJUBAVNI SLUČAJ ILI TRAGEDIJA SLUŽBENICE P.T.T.

1967, 70 min, 35mm. In Serbo-Croatian and German with English subtitles.

With this film Makavejev introduced an original method of montage, inspired in part by his collaboration with the influential cineaste Branko Vučićević. Makavejev enjoyed worldwide acclaim for the first time with this breakout work. Starring Eva Ras as the aforementioned switchboard operator, who becomes embroiled in a doomed love affair.

• **Fri, Feb 28 at 9:00, Wed, Mar 4 at 7:00, and Sat, Mar 7 at 7:00.**

—continues on p. 19—

FLAHERTY

JANUARY 2020

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>JANUARY HIGHLIGHTS: JAN 10-16: Nikolaus Geyrhalter's EARTH JAN 17-19: Joseph Sarmo's THE NAKED FOG JAN 18: IT'S THE NINETIES, STUPID! JAN 23-29: Jonas Mekas's GUNS OF THE TREES</p>						
5	6	7	8	9	10	11
<p>4:15 EC: Marie Menken PGM, p 2 7:30 EC: Robert Nelson PGM, p 2</p>	<p>7:30 EC: Ozu I WAS BORN, BUT..., p 3</p>	<p>6:00 NEWFILMMAKERS, p 31 7:30 EC: Ozu I WAS BORN, BUT..., p 3</p>	<p>HAPPY NEW YEAR!</p>	<p>7:30 JONAS MEKAS: Dance PGM, p 8</p>	<p>7:30 EC: Méliès PGM 1, p 2 7:30 EC: Méliès PGM 3, p 2</p>	<p>6:00 EC: Méliès PGM 2, p 2 7:30 EC: Méliès PGM 3, p 2</p>
12	13	14	15	16	17	18
<p>4:15, 6:45 & 9:15 Geyrhalter EARTH, p 7 7:30 EC: Mumau SUNRISE, p 3</p>	<p>6:45 & 9:15 Geyrhalter EARTH, p 7 7:15 Freitas CHÃO, p 20</p>	<p>6:45 & 9:15 Geyrhalter EARTH, p 7 7:15 Freitas CHÃO, p 20</p>	<p>6:00 NEWFILMMAKERS, p 31 6:45 & 9:15 Geyrhalter EARTH, p 7</p>	<p>7:30 JONAS MEKAS: Dance PGM, p 8</p>	<p>6:45 & 9:15 Geyrhalter EARTH, p 7 7:30 EC: Ozu THERE WAS A FATHER, p 3</p>	<p>4:15, 6:45 & 9:15 Geyrhalter EARTH, p 7 6:30 EC: Ozu THERE WAS A FATHER, p 3 8:30 EC: Mumau SUNRISE, p 3</p>
19	20	21	22	23	24	25
<p>4:30 EC: Pudovkin MOTHER, p 3 7:30 Sarmo NAKED FOG, p 21</p>			<p>6:00 NEWFILMMAKERS, p 31 6:45 & 9:15 Geyrhalter EARTH, p 7</p>	<p>6:45 & 9:15 Geyrhalter EARTH, p 7</p>	<p>7:30 Sarmo NAKED FOG, p 21</p>	<p>12:30-11:30 it's the Nineties, Stupid! PGM, p 30 5:30 EC: Sidney Peterson PGM, p 3 7:30 Sarmo NAKED FOG, p 21</p>
26	27	28	29	30	31	
<p>3:00 New York Diaries of Jonas Mekas PGM, p 30 5:15 & 7:30 Mekas GUNS OF THE TREES, p 6</p>	<p>7:30 Mekas GUNS OF THE TREES, p 6</p>	<p>7:00 NYWIFT: Comedy Shorts PGM, p 21 7:30 Mekas GUNS OF THE TREES, p 6</p>	<p>6:00 NEWFILMMAKERS, p 31 7:30 Mekas GUNS OF THE TREES, p 6</p>	<p>7:30 JONAS MEKAS: Warhol/Factory PGM, p 9</p>	<p>7:30 EC: Riefenstahl TRIUMPH OF THE WILL, p 3 8:00 Christensen HÅXAN (+ black mass), p 24</p>	

FEBRUARY 2020

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
FEBRUARY HIGHLIGHTS: JAN 31-FEB 20: SATANIC PANIC FEB 7-18: MARK RAPPAPORT FEB 20-28: ED EIMSHWILLER FEB 26-MAR 8: DUŠAN MAKAVEJEV						
2	3	4	5	6	7	8
4:30 Bertolini, Padovan & de Liguoro L'INFERNO, p 25 5:30 EC: Rittmann / Staufacher PGM, p 4 6:45 Oxiilia RAPSODIA SATANICA, p 25 7:30 Mekas MEMORIES OF FRANKENSTEIN, p 9 8:45 Griffith SORROWS OF SATAN, p 25	7:00 Robson SEVENTH VICTIM, p 24 9:00 Christensen HÄXAN, p 24 9:15 Ulmer BLACK CAT, p 25	7:00 Griffith SORROWS OF SATAN, p 25 7:30 JONAS MEKAS: Street/ Ritual Music PGM, p 9 9:15 Ulmer BLACK CAT, p 25	6:00 NEWFILMMAKERS, p 31 7:00 Robson SEVENTH VICTIM, p 24 9:00 Oxiilia RAPSODIA SATANICA, p 25	7:00 Bertolini, Padovan & de Liguoro L'INFERNO, p 25 7:15 Jaimes & Polanco LAPÚ, p 20 9:00 Ulmer BLACK CAT, p 25	7:00 Ford SECRET RITES, p 25 7:30 Rappaport MOZART IN LOVE, p 10 9:00 Yamamoto BELLADONNA OF SADNESS, p 25	4:15 Hayers BURN, WITCH, BURN, p 26 5:00 Rappaport CASUAL RELATIONS, p 10 6:30 Fisher DEVIL RIDES OUT, p 26 7:30 Rappaport MOZART IN LOVE, p 10 9:00 Polanski ROSEMARY'S BABY, p 26
9	10	11	12	13	14	15
4:30 Leigh LEGEND OF THE WITCHES, p 26 4:45 Rappaport LOCAL COLOR, p 10 6:45 Starrett RACE WITH THE DEVIL, p 26 7:30 Rappaport SCENIC ROUTE, p 11 9:00 Yamamoto BELLADONNA OF SADNESS, p 25	6:45 Hayers BURN, WITCH, BURN, p 26 7:30 Rappaport IMPOSTORS, p 11 9:00 Fisher DEVIL RIDES OUT, p 26	6:00 Polanski ROSEMARY'S BABY, p 26 7:30 Rappaport CHAIN LETTERS, p 11 9:00 Leigh LEGEND OF THE WITCHES, p 26	6:00 NEWFILMMAKERS, p 31 7:00 Starrett RACE WITH THE DEVIL, p 26 9:00 Hayers BURN, WITCH, BURN, p 26	7:00 Rappaport ROCK HUDSON'S HOME MOVIES, p 11 7:15 Ford SECRET RITES, p 25 8:45 Rappaport FROM THE JOURNALS OF JEAN SEBERG, p 11 9:15 Starrett RACE WITH THE DEVIL, p 26	6:30 Weston EVILSPEAK, p 26 6:45 Rappaport SCENIC ROUTE, p 11 8:45 Eggers THE WITCH, p 27 7:30 Rappaport MOZART IN LOVE, p 10 9:00 Polanski ROSEMARY'S BABY, p 26	4:30 Van Taylor DREAM DECEIVERS, p 27 5:00 Rappaport CHAIN LETTERS, p 11 6:45 Eggers THE WITCH, p 27 7:30 Rappaport MOZART IN LOVE, p 10 9:00 Parker ANGEL HEART, p 27
16	17	18	19	20	21	22
6:45 SATANIC PANIC: Jacqueline Castel PGM, p 27 7:00 Rappaport ROCK HUDSON'S HOME MOVIES, p 11 8:45 Rappaport FROM THE JOURNALS OF JEAN SEBERG, p 11 9:00 Weston EVILSPEAK, p 26	6:30 Lane HAIL SATAN?, p 24 7:30 Rappaport LOCAL COLOR, p 10 9:00 Eggers THE WITCH, p 27	6:45 Parker ANGEL HEART, p 27 7:30 Rappaport IMPOSTORS, p 11 9:15 Van Taylor DREAM DECEIVERS, p 27	6:00 NEWFILMMAKERS, p 31 7:00 Weston EVILSPEAK, p 26 9:15 Van Taylor DREAM DECEIVERS, p 27	6:45 Eggers THE WITCH, p 27 7:30 Ed Emshwiller PGM 1, p 12 9:00 Parker ANGEL HEART, p 27	7:30 Ed Emshwiller PGM 2, p 12	5:15 Ed Emshwiller PGM 3, p 12 6:15 EC: Renoir RULES OF THE GAME, p 4 7:30 Ed Emshwiller PGM 4, p 13 8:30 EC: Rossellini FLOWERS OF ST. FRANCIS, p 4
23	24	25	26	27	28	29
5:15 Ed Emshwiller PGM 5, p 13 6:30 EC: Rossellini FLOWERS OF ST. FRANCIS, p 4 7:30 Ed Emshwiller PGM 6, p 13 8:30 EC: Renoir RULES OF THE GAME, p 4	7:30 Ed Emshwiller PGM 7, p 13	7:00 NYWIFT: Taylor PENNHURST, p 21 7:30 Ed Emshwiller PGM 8, p 13	6:00 NEWFILMMAKERS, p 31 7:30 Makavejev WR, p 14	7:00 Ed Emshwiller PGM 1, p 12 7:30 Makavejev HOLE IN THE SOUL, p 14 9:00 Ed Emshwiller PGM 3, p 12	7:00 Makavejev MAN IS NOT A BIRD, p 14 7:30 Ed Emshwiller PGM 5, p 13 9:00 Makavejev LOVE AFFAIR, p 14	5:00 Makavejev INNOCENCE UNPROTECTED, p 19 6:30 EC: Harry Smith, p 5 7:00 Makavejev WR, p 14 8:30 EC: Smith HEAVEN & EARTH MAGIC, p 5 9:00 Makavejev SWEET MOVIE, p 19

MARCH 2020

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 4:00 Makavejev MONTENEGRO, p 19 6:15 Makavejev COCA-COLA KID, p 19 6:30 EC: Jack Smith FLAMING CREATURES, p 5 8:30 EC: Sonbert CARRIAGE TRADE, p 5 8:45 Makavejev MANIFESTO, p 19	2 7:30 MEMBERS ONLY: de Antonio MILLHOUSE, p 22	3 7:00 Makavejev GORILLA BATHES AT NOON, p 19 9:00 Makavejev MAN IS NOT A BIRD, p 14	4 6:00 NEWFILMMAKERS, p 31 7:00 Makavejev LOVE AFFAIR, p 14 8:45 Makavejev SWEET MOVIE, p 19	5 6:30 Softley HACKERS, p 28 6:45 Makavejev HOLE IN THE SOUL, p 14 9:00 Makavejev COCA-COLA KID, p 19 9:30 Winkler THE NET, p 28	6 6:30 Longo JOHNNY MNEMONIC, p 29 7:00 Makavejev MONTENEGRO, p 19 9:15 Makavejev MANIFESTO, p 19 9:30 Leonard VIRTUOSITY, p 29	7 4:00 Oshii GHOST IN THE SHELL, p 29 6:15 Bigelow STRANGE DAYS, p 30 7:00 Makavejev LOVE AFFAIR, p 14 8:45 Makavejev INNOCENCE UNPROTECTED, p 19 9:30 Softley HACKERS, p 28
8 3:00 Bigelow STRANGE DAYS, p 30 6:15 Leonard VIRTUOSITY, p 29 6:30 Makavejev WR, p 14 8:30 Makavejev GORILLA BATHES AT NOON, p 19 9:00 Longo JOHNNY MNEMONIC, p 29	9 6:45 Oshii GHOST IN THE SHELL, p 29 7:15 Santiago SKY OF THE CENTAUR, p 20 9:00 Winkler THE NET, p 28	10 6:30 Winkler THE NET, p 28 7:00 Jordan BREAKFAST ON PLUTO, p 23 9:00 Softley HACKERS, p 28	11 6:00 NEWFILMMAKERS, p 31 7:30 Bigelow STRANGE DAYS, p 30	12 6:30 Longo JOHNNY MNEMONIC, p 29 7:00 TRANS: Everyday Dis/Comforts PGM, p 23 9:00 Jordan BREAKFAST ON PLUTO, p 23 9:15 Oshii GHOST IN THE SHELL, p 29	13 7:00 Heise HEIMAT IS A SPACE IN TIME, p 7 7:30 Cronenwett MAGGOTS & MEN, p 23	14 3:00 & 7:00 Heise HEIMAT IS A SPACE IN TIME, p 7 5:45 Cronenwett MAGGOTS & MEN, p 23 7:30 Chef Pancake QUEER GENIUS, p 23
15 3:00 & 7:00 Heise HEIMAT IS A SPACE IN TIME, p 7 4:45 Chef Pancake QUEER GENIUS, p 23 7:30 Brooks & Bocahut WOUBI CHERI, p 23	16 7:00 Heise HEIMAT IS A SPACE IN TIME, p 7 7:30 Mekas RE: MACIUMAS AND FLUXUS, p 9	17 7:00 Heise HEIMAT IS A SPACE IN TIME, p 7 7:15 TRANS: Everyday Dis/Comforts PGM, p 23 9:15 Brooks & Bocahut WOUBI CHERI, p 23	18 6:00 NEWFILMMAKERS, p 31 7:00 Heise HEIMAT IS A SPACE IN TIME, p 7	19 7:00 Heise HEIMAT IS A SPACE IN TIME, p 7	20 7:00 & 9:00 León & Cociña WOLF HOUSE, p 7	21 5:00, 7:00 & 9:00 León & Cociña WOLF HOUSE, p 7
22 5:00, 7:00 & 9:00 León & Cociña WOLF HOUSE, p 7	23 7:00 & 9:00 León & Cociña WOLF HOUSE, p 7	24 7:00 NYWIFI: Ortiz AMERICAN POET TATO LAVIERA, p 21 7:00 & 9:00 León & Cociña WOLF HOUSE, p 7	25 6:00 NEWFILMMAKERS, p 31 7:00 & 9:00 León & Cociña WOLF HOUSE, p 7	26 7:00 & 9:00 León & Cociña WOLF HOUSE, p 7	27 7:00 EC: Stroheim GREED, p 5	28 7:00 EC: Stroheim GREED, p 5
29 7:00 EC: Stroheim GREED, p 5	30 7:30 Mekas KEEP SINGING, p 9	31				

MARCH HIGHLIGHTS:

- MAR 5-12: 1995: THE YEAR THE INTERNET BROKE
- MAR 10-17: TRANS FILM
- MAR 13-19: Thomas Heise's HEIMAT IS A SPACE IN TIME
- MAR 20-26: León & Cociña's THE WOLF HOUSE



ANTHOLOGY'S TWO THEATERS ARE AVAILABLE TO RENT!

COURTHOUSE THEATER

Capacity: 187

Size: 2500 Square ft.

Screen Dimensions:

Diagonal: 21 ft. 8 in.

Width: 18 ft. 8 in.

Height: 11 ft. 1 in.

MAYA DEREN THEATER

Capacity: 72

Size: 650 Square ft.

Screen Dimensions:

Diagonal: 16 ft. 6 in.

Width: 14 ft.

Height: 8 ft. 7 in.

PROJECTION

FILM FORMATS:

35mm

16mm

Super-8mm

8mm

VIDEO FORMATS:

DCP

Blu-ray & DVD

Digibeta

DVCAM

And a variety of digital file formats...

Every rental includes a scheduled 15-minute test at no additional cost.

STAFF

Rental costs include box office, a manager, and a projectionist for your event.

TICKETING

You set the ticket prices, and keep 100% of the box office profits!

Q&A

We have microphones and chairs available to use for any question and answer sessions, or simple introductions.

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Both theaters include lobby spaces, perfect for receptions. Renter must provide all food and drinks.

PARKING

There are a number of public parking garages located within a few blocks.

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(212) 505-5181 ext. 15**



WR: MYSTERIES OF THE ORGANISM

INNOCENCE UNPROTECTED / NEVINOST BEZ ZAŠTITE

1968, 75 min, 35mm. In Serbo-Croatian and German with English subtitles. Print courtesy of the British Film Institute.

An unclassifiable mash-up of the cinematic readymade and the biographical documentary, this is filmmaking as film historiography, in which the border between reality and fiction is deftly negotiated by Makavejev and his early partner in crime Branko Vučićević. Dragoljub Aleksić stars as himself, an acrobat-turned-film-director, living his last years in the golden age of Yugoslavia's self-managing socialism.

• *Sat, Feb 29 at 5:00 and Sat, Mar 7 at 8:45.*

SWEET MOVIE

1974, 98 min, 35mm. In English, French, Polish, Spanish, and Italian with English subtitles. Archival print courtesy of the Swedish Film Institute.

This is Makavejev's film maudit, an extravagant and extremely provocative treatise on sex and politics that tips overboard into a grotesque mixture of carnival and ominous realism. Made in English as a coproduction between France, West Germany, and Canada, and starring Carole Laure in a picaresque role that pushed her to emotional and physical limits, it also features Anna Prucnal, Pierre Clementi, Sami Frey, and the notorious Vienna Actionist Otto Muehl in one of the more unsettling scenes ever captured on film.

• *Sat, Feb 29 at 9:00 and Wed, Mar 4 at 8:45.*

MONTENEGRO, OR PIGS AND PEARLS

1981, 96 min, 35mm. In English and Swedish with English subtitles. Archival print courtesy of the Moving Image Archive, University of North Carolina School of the Arts.

A bored American housewife living in Sweden enters the surreal underground culture of East European immigrant workers. In this darkly comedic critique of bourgeois alienation, Makavejev makes us search for human liberation in the jumble of excess that includes (but is not limited to) free love, shovel fighting, nightclubbing, caring for animals, and (not) eating poisoned food. A Swedish production, it stars Susan Anspach, Erland Josephson, Bora Todorović, and Svetozar Cvetković.

• *Sun, Mar 1 at 4:00 and Fri, Mar 6 at 7:00.*

THE COCA-COLA KID

1985, 98 min, 35mm

Not many narrative filmmakers can boast that they have satirized the hegemonic corporate mentality by directly taking on none other than the Coca-Cola company. In this melodramatic comedy, produced in Australia and starring Eric Roberts and Greta Scacchi, Makavejev takes aim at branding, marketing campaigns, and Santa Claus's complicity in this corporate charade.

• *Sun, Mar 1 at 6:15 and Thurs, Mar 5 at 9:00.*



SWEET MOVIE

MANIFESTO

1988, 96 min, 35mm

For *MANIFESTO*, Makavejev adapted a short story by Emile Zola. In the 1920s, in a small European country, the king is visiting a quiet village. Revolutionaries and the secret police face each other in this darkly humorous erotic-political allegory, made with an international cast including Camilla Söberg, Alfred Molina, Rade Šerbedžija, Simon Callow, and Eric Stoltz.

• *Sun, Mar 1 at 8:45 and Fri, Mar 6 at 9:15.*

GORILLA BATHES AT NOON / GORILA SE KUPA U PODNE

1993, 83 min, 35mm. In English, Russian, and German with English subtitles.

Makavejev's penultimate feature film, *GORILLA BATHES AT NOON* is a profound intellectual and emotional reflection on the end of the Cold War and the collapse of "really existing socialism" in Europe. As Soviet troops are retreating from Berlin, a major in the Red Army (played by Svetozar Cvetković) misses his train and decides to stay behind and live on "no man's land." With this film Makavejev returned to and further refined his distinct montage-based approach to filmmaking. The footage of Lenin's decapitated head hovering over Berlin is a must see!

• *Tues, Mar 3 at 7:00 and Sun, Mar 8 at 8:30.*



MONTENEGRO, OR PIGS AND PEARLS



CHÃO



THE SKY OF THE CENTAUR

IF YOU CAN SCREEN IT THERE: PREMIERING CONTEMPORARY LATIN AMERICAN CINEMA

NYC, despite its status as a world capital of cinema, regularly misses out on screenings of many key international films. Though the exhibition of Latin American cinema in the city has drastically increased over the past decade, a considerable number of influential movies from the region still fail to premiere locally. Anthology Film Archives and Cinema Tropical have partnered to create a new and exciting series of monthly screenings featuring remarkable Latin American films making their local premiere. Far from minor works, the films included here are by some of the region's most important filmmakers, have garnered major awards at international festivals, and provide an important window into the often-overlooked world of Latin American cinema.

Co-presented by Anthology Film Archives and Cinema Tropical. Programmed by Matías Piñeiro and Carlos A. Gutiérrez. Special thanks to Sandro Fiorini (FIGa Films).



Camila Freitas

CHÃO

Brazil, 2019, 110 min, digital. In Portuguese with English subtitles.

“Over a period of four years, Camila Freitas documented the lives of a group of landless workers in the Brazilian state of Goiás. Since 2015, the workers have occupied a portion of a factory site and demanded land reform. CHÃO provides insights into the group’s everyday routine, which is divided between tilling the land, political activism, and talk of what a better future might look like. The film thus delves into the microstructures of local political action while also demonstrating just how dependent the Landless Workers Movement is on Brazilian politics, global capital, and the agricultural industry. Occupying a space between frank realism and potent atmospherics that draw their power from poetic digressions, such as deliberately exaggerated moments on the soundtrack, impressionistic close-ups, and cinematographic micro-narrations, CHÃO documents life in the resistance, where hope can sometimes seem like the only thing capable of countering the realities of the world. It was only recently that Jair Bolsonaro, the new president of Brazil, added the landless to the list of enemies of the nation and called on landowners to take up arms to defend their property.” —Alejandro Bachmann, BERLINALE FORUM

• **Tues, Jan 14 at 7:15.**

César Alejandro Jaimes & Juan Pablo Polanco

LAPŪ

Colombia, 2019, 75 min, digital. In Wayunaiki and Spanish with English subtitles.

“When Doris’s dead cousin appears to her in a dream, the vision prompts her to embark upon the most important ritual of the Wayuu, an indigenous group living in Colombia’s Guajira Desert. To ensure that her cousin may rest in peace, Doris must exhume the bones of the deceased and clean them before burying them a second time. With the support of her mother and grandmother, she sets out on a richly sensorial journey that brings her into close contact with the dead and their world. Together with their protagonist, César Alejandro Jaimes and Juan Pablo Polanco have crafted a debut film full of haunting images and sounds, with a diaphanous aesthetic that gives form to the unseen. The camera glides smoothly and naturally between different worlds and forms of existence, between day and night, moving back and forth from blazing light to all-enveloping darkness. The filmmakers’ gentle gaze combines intimacy and distance at the same time. More than the ritual, they are interested in the faces of its participants, across which flicker suspicion, curiosity, and fascination.” —Hanna Keller, BERLINALE FORUM

• **Thurs, Feb 6 at 7:15.**

Hugo Santiago

THE SKY OF THE CENTAUR / EL CIELO DEL CENTAURO

Argentina/France, 2015, 93 min, digital. In Spanish and French with English subtitles.

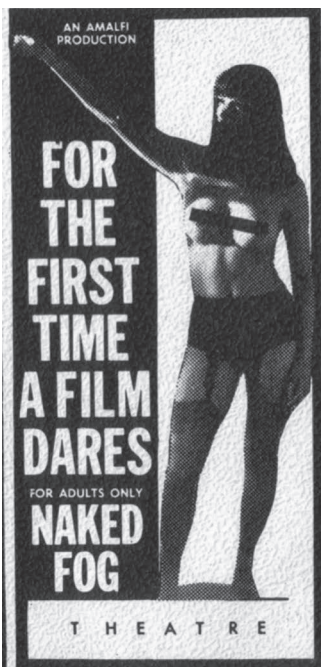
The ship moors at dawn in Buenos Aires, from where it will sail again the next day. The Engineer goes down to the city to honor his father’s request: deliver a small package to one of his friends, Victor Zagros. When the package is taken away from him the Engineer embarks on a wild and dizzying quest, within a city, a sort of “wonder box” that little by little seems out of this world. The last film by the great Hugo Santiago (INVASIÓN, LES AUTRES), SKY OF THE CENTAUR was written in collaboration with Mariano Llinás, edited by Alejo Mogueillansky, and features performances by Malik Zidi and Romina Paula.

“Geometry is of great importance in my cinema. And this film is built as a geometric theorem. The engineer works himself very well with the maps, marks the route that allows him to quickly visualize each site of the city. And with them he discovers every stage of that succession of events that is the path of the film itself.” —Hugo Santiago

• **Mon, Mar 9 at 7:15.**



LAPŪ



BEYOND CASSAVETES: LOST LEGENDS OF THE NEW YORK FILM WORLD (1945-1970)

In between Hollywood and the emerging cinematic underground, New York in the 1950s and 60s was home to a little-known but vibrant feature film industry. Beyond bigger names like John Cassavetes and Morris Engel, scores of hopeful, independent filmmakers cobbled together low-budget productions with few prospects for critical or commercial success. From waterfront wise guys to Village beatniks, from film noir to existential comedies, "Made in New York" signified a quirky, vibrant, indie aesthetic that in many ways laid the foundation for later New York-based auteurs like Martin Scorsese, Abel Ferrara, Jim Jarmusch, and Spike Lee, among others. This ongoing series will expose and explore New York's pioneering contributions to the low-budget independent feature.

Introduced by the series curator, New York film historian Michael Bowen.

Special thanks to Maxwell Wolkin (Film Movement).

Joseph W. Sarno THE NAKED FOG

1966, 80 min, 35mm-to-digital

"Beyond Cassavetes" is back with an early feature by New York sexploitation pioneer Joe Sarno. Shot around Amityville, Long Island, with crystal-clear cinematography by Jerry Kalogeratos and a swinging Stan Free jazz score, *THE NAKED FOG* delves once again into Sarno's favorite subject...sin in the suburbs! Tammy Latour (*MOONLIGHTING WIVES*) stars as Marge, an aspiring writer who seeks inspiration by holing up in the local brothel. The cast of characters who pass by her door include Sarno repertory faves Gretchen Rudolph (*MY BODY HUNGERS*), Marla Ellis (*WARM NIGHTS AND HOT PLEASURES*), and Alice Linville (*SIN IN THE SUBURBS*). Last screened in skid row "art houses" in the summer of 1966, a print of the film only resurfaced recently on eBay!

• **Fri, Jan 17 – Sun, Jan 19 at 7:30 each night.**



AMERICAN POET TATO LAVIERA

NEW YORK WOMEN IN FILM & TELEVISION PRESENTS

The NYWIFT Member Screening series is NYWIFT's most important community and visibility opportunity for member artists. Showcasing new and rarely screened films featuring NYWIFT members in a key creative role, the program includes a public screening of the film, followed by a post-show Q&A and a reception with the artists.

NYWIFT programs, screenings, and events are supported, in part, by grants from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

JANUARY: COMEDY SHORTS NIGHT

Nicole Gomez Fisher (NYWIFT Member) QUEENS

2018, 20 min, digital. Writer/Lead Actor/Producer/NYWIFT Member: Cindy Chu.

A comedy series about three best friends struggling to make ends meet while realizing that being adults is a lot harder than their immigrant parents led them to believe.

Courtney Camerota (NYWIFT Member)

SUCKED IN
2019, 9 min, digital. Producer/NYWIFT Member: Andrea Pappas.

A young woman arrives home late one night to find a dangerous intruder frantically rummaging through her NYC apartment. When her roommate arrives, things take an unexpected turn.

Laura Sweeney (NYWIFT Member) MOMMY MAFIA

2018, 24 min, digital

A dark comedy about a mischievous mommy support group which stumbles into a series of misadventures on the mean streets of yuppie Brooklyn, rubbing elbows with the actual mafia, and fighting a turf war with their nemesis, Yoga Bitch.

Julia Campanelli (NYWIFT Member)

116
2017, 15 min, digital

A woman wakes up in a disheveled, upscale hotel room with a younger man in her bed. He doesn't speak English and refuses to leave. Through a series of flashbacks, she pieces together what just happened. It's *THE HANGOVER* meets *LOST IN TRANSLATION*, and it only happens in Room 116.

Andrew Pochan TRAFFIC OPERA

2017, 18 min, digital. NYWIFT Members: Tracy Schott (Executive Producer) & Sue Lange (Writer/Producer).

Drivers stuck at a traffic light push previously held prejudices aside to overcome a crazy gunman who is forcing everyone to push a stalled tractor trailer out of the intersection, all while staying on key.

Total running time: ca. 90 min.

• **Tues, Jan 28 at 7:00.**

FEBRUARY:

Jodie Alexandra Taylor (NYWIFT Member) PENNHURST

2018, 82 min, DCP

PENNHURST is a story of segregation, abandonment, and the meaning of home as told by the people that lived in, worked at, and crusaded for one of the largest and oldest Intellectual and Developmental Disability Institutions in the U.S. The facility, in its closing, challenged society's perception of those with intellectual disabilities and ultimately fought for better rights – rights that are still being fought for today.

• **Tues, Feb 25 at 7:00.**

MARCH:

Sini Anderson (NYWIFT Member) CATHERINE OPIE B.1961

2018, 15 min, DCP

A revealing and intimate portrait of artist Catherine Opie. Whether documenting San Francisco's queer and gender-expansive communities during the AIDS crisis, Texas's love affair with high school football, or Opie's own devastatingly honest portraits of her body and life as a lesbian mother, each piece comes together to create a compelling profile, enhanced by the artist's own revealing insights into her motivations and creative process.

Vivian Hernandez Ortiz (NYWIFT Member) AMERICAN POET TATO LAVIERA

2018, 58 min, digital

This film tells the story of a beloved Nuyorican poet, playwright, and activist from the Lower East Side. Laviera kept his ear to the ground and his eyes on the ever-changing cultural, social, and political landscape of NYC. By mixing Puerto Rican culture and language with that of the streets of Loisaida and El Barrio, he masterfully created a powerful and diverse body of work by publishing collections of original poems and producing impactful theatrical plays. His skillful use of language, weaving Spanish, English, and Spanglish in his poems, addresses cultural identity, race, and the sense of alienation – of not feeling accepted *ni aqui, ni alla* (neither here nor there) in one's adopted land or native homeland.

Total running time: ca. 75 min.

• **Tues, Mar 24 at 7:00.**



QUEER GENIUS

AFA MEMBERS ONLY – FREE SCREENING! EMILE DE ANTONIO'S 'MILLHOUSE: A WHITE COMEDY'

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

This calendar we present a screening of Emile de Antonio's *MILLHOUSE: A WHITE COMEDY*. A satirical yet multi-faceted portrait of Richard Nixon, de Antonio's rarely-seen film has never been more timely. And in the context of an Anthology's winter programming, it supplements our comprehensive retrospective (February 20-28) devoted to the work of filmmaker, artist, illustrator, and cinematographer Ed Emshwiller, insofar as Emshwiller served as de Antonio's cameraman on the project (for more details about the retrospective, see pages 12-13).

Become a member at our box office, or at anthologyfilmarchives.org

Emile de Antonio **MILLHOUSE: A WHITE COMEDY**

1971, 92 min, 35mm. Photographed by Ed Emshwiller.

This portrait of Richard Milhous Nixon was a surprising departure from the previous work of renowned documentary filmmaker Emile de Antonio (*POINT OF ORDER, IN THE YEAR OF THE PIG*). It is largely comedic and the character it creates is not entirely unsympathetic. Despite the cutting satirization of Nixon's manipulative side, *MILLHOUSE* also reveals a resourceful Horatio Alger figure. The filmmaker said he wanted viewers "to understand this poor boy from the lower middle classes with the burning desire and energy." However, *MILLHOUSE* is also a continuation of de Antonio's work in compilation documentary. Just before the 1968 election, he sought, in vain, for a print of Nixon's "Checkers Speech," telecast in 1952 but unseen since. He wanted it screened in theaters, to remind viewers about the "old Nixon." Then, in 1970, two anonymous souls left de Antonio hundreds of cans of news film, footage of Nixon said to be purloined from NBC. Not only was this the core material for *MILLHOUSE*, the collection also contained a complete kinescope of the 1952 broadcast. When de Antonio's *WHITE COMEDY* premiered in June 1971, his distributor, New Yorker Films, simultaneously gave a theatrical release to "Nixon's Checkers Speech," as a short attached to Saul Landau's new documentary *FIDEL*.

• **Mon, Mar 2 at 7:30. Reception at 7:00!**

THE CINEMA OF GENDER TRANSGRESSION: TRANS FILM

March 10-17

"The Cinema of Gender Transgression: Trans Film" is an extensive, ongoing series exploring the ways in which cinema has intersected with the experiences, struggles, and ideas of transgender, non-binary, and gender-nonconforming lives and communities. Organized with the participation of a variety of guest curators, the series showcases contemporary films and videos that explore concepts related to gender transgression as well as films that have had historical resonance within and beyond these communities.

Transgender and gender-nonconforming issues hold a more prominent place in the national conversation today than ever before, though gender transgression and the experiences of these individuals have always existed. This series aims to call attention to those films that dared to question gender norms in periods when even to broach the topic was considered controversial, and to provide a platform for the contemporary socio-political concerns of trans filmmakers and artists challenging the gender binary today.

We begin this installment with a 35mm print of Neil Jordan's *BREAKFAST ON PLUTO*, in which an Irish orphan transcends hardship through a radical personal reinvention, becoming a glamorous trans teen named Kitten. *EVERYDAY DIS/COMFORTS* is a program of shorts that challenge not only the gender binary, but also narrative structure and notions of the everyday. The series will also feature special guests all weekend: Cary Cronenwett will present *MAGGOTS AND MEN*, which has become a trans classic, and Chet Pancake will host a screening of *QUEER GENIUS* on the weekend of the anniversary of Barbara Hammer's death, as we collectively grieve, heal, and inspire.

"The Cinema of Gender Transgression" is curated in collaboration with Joey Carducci and Angelo Madsen Minax. Throughout the series, guest curators contribute programs as well. For this installment, award-winning author, filmmaker, and Associate Professor of Francophone and Africana Studies at the Graduate Center, CUNY, Nathalie Etoke, will be joining us to present *WOUBI CHÉRI*.

Special thanks to Oliver Sage, Mattilda Bernstein Sycamore, and all the filmmakers.

Special support provided by The Academy of Motion Picture Arts and Sciences. Support has also been provided by The Shelley & Donald Rubin Foundation.

RF
SHELLEY & DONALD RUBIN
FOUNDATION





BREAKFAST ON PLUTO

Neil Jordon

BREAKFAST ON PLUTO

2005, 128 min, 35mm. With Cillian Murphy, Stephen Rea, Brendan Gleeson, and Liam Neeson. Based on the novel by Patrick McCabe, *BREAKFAST ON PLUTO* spins a whimsical yet powerful survival story of an Irish infant abandoned by his mother. The child is discovered by Father Liam (Liam Neeson), coincidentally his real father, and placed in an abusive foster home. As he grows, Patrick (Cillian Murphy) becomes an extravagantly fashionable trans teen, renames herself Kitten, and sets out for London with a rock group in hopes of finding her mother.

• **Tues, Mar 10 at 7:00 and Thurs, Mar 12 at 9:00.**

EVERYDAY DIS/COMFORTS

Through international lenses, this program of short films resists the banality of work and home life, to challenge notions of the everyday. The works collected here consider cinematic histories, real-time transformation as mitigated by digital culture, BDSM as institutional critique, and post-porn labor. Collaging staged actions and voice, *VIDEO HOME SYSTEM* traces the convergence of politics and pop culture through the 1980s and 90s in Pakistan, showing how bootleg VHS tapes fostered queer imaginaries during eras of censorship. Composed entirely of Snapchat videos, *SNAP* follows three trans millennials as they document their lives, reflecting the inseparable relationship between body and technology, while the tragicomedy *PIEDAD* follows three sex-workers who cross the line to fill a deceased client's wishes. In *THE ISLAND OF PERPETUAL TICKLING (III)*, Vika Kirchenbauer discusses how tickling serves as a metaphor in theoretical texts, before she undergoes "tickle torture" at the hands of two fellow artists.

Sharlene Bamboat *VIDEO HOME SYSTEM* 2018, 19 min, digital
Felipe Elgueta & Ananké Pereira *SNAP* 2018, 20 min, digital
Vika Kirchenbauer *THE ISLAND OF PERPETUAL TICKLING (III)* 2018, 13 min, digital
Naya Pascual (*The Outdoor Cat*) *PIEDAD* 2018, 16 min, digital

Total running time: ca. 75 min.

• **Thurs, Mar 12 at 7:00 and Tues, Mar 17 at 7:15.**

CARY CRONENWETT IN PERSON!

Cary Cronenwett

MAGGOTS AND MEN

2009, 55 min, 16mm-to-digital

Set in a mythologized, post-revolutionary Russia, *MAGGOTS AND MEN* re-imagines the story of the 1921 uprising of the Kronstadt sailors with a twist of gender anarchy. Agit-prop theater group, Blue Blouse, guides the viewer through the story, which is narrated by fictionalized letters written by Stepan Petrichenko, the leader of the Provisional Revolutionary Committee.

"In drawing a parallel between the history of revolution and the free expression of gender, *MAGGOTS AND MEN* evokes the poignant sense that our present world is haunted by radical potentials that have yet to be fulfilled." —Susan Stryker

• **Fri, Mar 13 at 7:30 and Sat, Mar 14 at 5:45.**



WOUBI CHÉRI

CHET PANCAKE, WITH SPECIAL GUEST ARTISTS IN PERSON!

Chet Pancake

QUEER GENIUS

2019, 114 min, digital

QUEER GENIUS is a cinematic exploration of four visionary queer artists transcending traditional narratives in their lives, their art, their identities, and their definitions of genius. The film features intertwined portraits of Barbara Hammer, Eileen Myles, Black Quantum Futurism, and Jibz Cameron, breaking down barriers in their creative fields as they confront fame, failure, censorship, family, gender, and sexuality. The communal possibilities of "genius" are embraced from a particularly queer perspective, crossing genres and generational perspectives.

• **Sat, Mar 14 at 7:30 and Sun, Mar 15 at 4:45.**

PRESENTED IN PERSON BY NATHALIE ETOKE ON SUN, MAR 15!

Philip Brooks & Laurent Bocahut

WOUBI CHÉRI

1998, 62 min, digital. In French with English subtitles.

WOUBI CHÉRI is recognized as the first film to give African homosexuals a chance to describe their world in their own words. The main characters of Abidjan's woubi community begin the film with a vocabulary lesson: a woubi is a male who chooses to play the role of "wife" in a relationship with another man; a yossi is a bisexual man, perhaps married, who accepts the role of a woubi's husband; a toussou bakari is a lesbian; controus are homophobes who oppose the woubia lifestyle. The self-described transvestites once called themselves "bats" because they hid together during the day and came out only at night. Even now, Tatiana says, "It's not easy for us to go out in the daytime. Without the right to be different, Africa is going nowhere." Barbara, a glamorous, more mature transvestite, was the leader of the tight-knit group and President of the Ivory Coast Transvestites Association. Laurent recalls this community was like a new family. "Your real family was the one you created. Nobody had to hide anything."

• **Sun, Mar 15 at 7:30 and Tues, Mar 17 at 9:15.**

THE DEVIL PROBABLY: A CENTURY OF SATANIC PANIC

January 31-February 20

Inspiring a wealth of creative output, negative perceptions about Satanism and the occult have been perpetually harnessed by those in power to stoke alarmist fears about artists, feminists, people of color, rebellious youths, and other groups who have threatened the status quo, contributing to the rise of mass hysteria, conspiracy theories, and superstition. Conversely, many of these groups and their allies have aimed to challenge oppressive regimes through satirical, oppositional, or sympathetic interpretations of Satanic mythology, which have taken a variety of artistic forms. Whether presented as allegory or nonfiction, representations of Satan and Satanic worship act as barometers for socio-political trends and inspire scrutiny of historic and modern-day witch-hunts around the world. Taking this discourse as a point of departure, this series showcases the phenomenon and legacy of Satanic Panic as it's been manifested cinematically throughout the history of the medium.

"The Devil Probably" encompasses works from the earliest days of the cinema up to the present day, and combines satanic classics like *THE BLACK CAT* (1934), *THE SEVENTH VICTIM* (1943), and *ROSEMARY'S BABY* (1968), with a wealth of rarely-screened discoveries such as the Italian silents *L'INFERNO* (1911) and *RAPSODIA SATANICA* (1917), the rarely-discussed D.W. Griffith feature *THE SORROWS OF SATAN* (1926), psychedelic UK mondo film *SECRET RITES* (1971), and the bizarre Warren Oates-starring Satanist/car-chase film, *RACE WITH THE DEVIL* (1975). Organized chronologically, the series culminates with a week devoted largely to the emergence in the 1980s of the mass hysteria surrounding alleged Satanic ritual abuse that came to be known as "Satanic Panic."

"The Devil Probably" will feature in-person appearances from filmmaker Jacqueline Castel, who will present a program of Satanic Panic-themed short films and clips; Jon Dieringer, the founder editor of *Screen Slate*; and Mitch Horowitz, author and historian of the occult, who will introduce one screening of *ROSEMARY'S BABY*. We are also thrilled to welcome Lucien Greaves, spokesman and co-founder of The Satanic Temple; Greaves will be here on opening night to lead a black mass ceremony and to introduce the legendary HÄXAN, and he will also appear for the first screening of Penny Lane's documentary *HAIL SATAN?* (2019).

Guest-curated by Genevieve HK.

Special thanks to Pia Borg; Jacqueline Castel; Jon Dieringer; Lucien Greaves; Mitch Horowitz; Penny Lane; Carmen Accaputo (Cineteca di Bologna); Julianne Augustine & Marc Mauceri (First Run Features); Brian Belovarac (Janus Films); Neal Block & Rahul Roy (Magnolia Pictures); Chris Chouinard (Park Circus); Kitty Cleary (MoMA); Sarah Cronin-Stanley (Renown Films); Eric Di Bernardo (Rialto Pictures); Jack Durwood (Paramount); Jason Jackowski (Universal); Matt Jones (University of North Carolina School of the Arts); David Marriott (Arbelos Films); Mark McElhatten (Sikelia); Veronica Neely (20th Century Fox); Hannah Prouse & George Watson (BFI); Lynanne Schweighofer (Library of Congress); and Nicole Weis (A24).

**PRESENTED ON FRI, JAN 31 BY LUCIEN GREAVES, WHO WILL
LEAD A BLACK MASS RITUAL BEFORE THE SCREENING!**

Benjamin Christensen

HÄXAN

1922/68, 76 min, 35mm. Narration by William S. Burroughs.

Having previously made a series of short films (including *TOWERS OPEN FIRE*) with William S. Burroughs, producer, filmmaker, and film distributor Antony Balch teamed up with him once again to create a new version of Benjamin Christensen's extraordinary silent film, *HÄXAN*. Conceived as a documentary and inspired by the medieval witch-hunting manual, *Malleus Maleficarum*, *HÄXAN* is a collage of short vignettes aiming to reframe witchcraft within a darkly comedic, pseudo-scientific analysis of female hysteria and mental illness. Re-editing the film and setting it to a score performed by a jazz group featuring violinist Jean-Luc Ponty, Balch commissioned Burroughs to provide the narration, which he delivered in his inimitable, other-worldly fashion. *HÄXAN* in any form is a sight to behold, and this rare screening of a 35mm print of Balch and Burroughs's version is not to be missed!

• **Fri, Jan 31 at 8:00 and Mon, Feb 3 at 9:00.**



HÄXAN

INTRODUCED BY LUCIEN GREAVES ON SAT, FEB 1!

Penny Lane

HAIL SATAN?

2019, 95 min, digital

When media-savvy members of the Satanic Temple organize a series of public actions designed to advocate for religious freedom and challenge corrupt authority, they prove that with little more than a clever idea, a mischievous sense of humor, and a few rebellious friends, you can speak truth to power in some truly profound ways. Penny Lane's thought-provoking documentary offers a timely look at a group of often misunderstood outsiders whose unwavering commitment to social and political justice has empowered thousands of people around the world.

• **Sat, Feb 1 at 4:00 and Mon, Feb 17 at 6:30.**

**INTRODUCED BY JON DIERINGER, FOUNDER AND EDITOR OF
SCREEN SLATE, ON SAT, FEB 1!**

Mark Robson

THE SEVENTH VICTIM

1943, 71 min, 35mm. Preserved by the Library of Congress.

Produced by the legendary Val Lewton, Mark Robson's subversive directorial debut stars Kim Hunter (also in her first onscreen role) as a young woman in search of her older sister Jacqueline (Jean Brooks), who's gone missing in Greenwich Village. As it's discovered that Jacqueline has fallen into the hands of a Satanic cult, a series of encounters with various characters on her path showcase moments of feminist resistance at a time when women were represented largely as objects of desire, while weaving in unacknowledged but notable allusions to queerness.

"THE SEVENTH VICTIM is a vicious little masterpiece of self-annihilation, where society is more damning than the Satanists. [...] The Satanism is merely a diversion, a red herring, from the real drama: that lesbianism is not socially acceptable." —Paul Duncan, *TASCHEN*

• **Sat, Feb 1 at 7:00, Mon, Feb 3 at 7:00, and Wed, Feb 5 at 7:00.**



THE BLACK CAT

INTRODUCED BY JON DIERINGER, FOUNDER AND EDITOR OF SCREEN SLATE, ON SAT, FEB 1!

Edgar G. Ulmer

THE BLACK CAT

1934, 69 min, 35mm. With Boris Karloff, Bela Lugosi, and David Manners.

Ulmer's short-lived career at Universal began and ended with his spectacularly defiant entry to the studio's horror cycle. With Papa Laemmle away on vacation, and Junior's trusting hand on the till, the mischievous filmmaker packed his picture with retro-expressionist visuals ("From Caligari to Hitler in one lurid package," as J. Hoberman quipped) and a haunting classical score; he also ran off with the wife of Laemmle's beloved nephew, script supervisor Shirley Kassler.

"The film represents the rich interplay between European cinema and Hollywood camp, between the undigested horrors of war and their psychosexual counterparts, between reflections of exile and those at home." —Noah Isenberg

• **Sat, Feb 1 at 9:00, Tues, Feb 4 at 9:15, and Thurs, Feb 6 at 9:00.**

Francesco Bertolini, Adolfo Padovan, and Giuseppe de Liguoro

L'INFERNO

1911, 68 min, 35mm, silent. Restored print courtesy of the Fondazione Cineteca di Bologna.

It seems impossible to begin any exploration of Satanism without conjuring the imagery described in Dante Alighieri's *INFERNO*. The first feature-length film produced in Italy (and one of the very first to appear anywhere), *L'INFERNO* is a faithful adaptation of the epic poem, setting the stage with elaborate scenes of eternal suffering throughout the many circles of Hell. Inspired in part by the illustrations of Gustave Doré, it stays true to Dante's philosophical and conversational tone amidst moments of profound technical achievement and grandeur.

Preceded by:

Nick Grindé THE DEVIL'S CABARET

1930, 16 min, 35mm-to-digital

A seldom-seen piece of thinly-veiled satire about the supposed evils of jazz music, *THE DEVIL'S CABARET* follows the business concerns of the Devil, who, upset because Heaven is getting all the clients, gives his assistant, Mr. Burns, the task of drawing more people into his domain. In front of a nightclub, Mr. Burns invites passersby to come inside to "The Devil's Cabaret," where they jitterbug straight to the underworld.

• **Sun, Feb 2 at 4:30 and Thurs, Feb 6 at 7:00.**



RAPSODIA SATANICA

Nino Oxilia

RAPSODIA SATANICA

1917, 55 min, 35mm, silent. Restored print courtesy of the Fondazione Cineteca di Bologna.

Nino Oxilia's moody, dreamlike penultimate feature puts a feminine spin on Goethe's *FAUST*, as the ageing Alba d'Oltrevita (Lyda Borelli) makes a pact with Mephistopheles to regain her youth in exchange for never falling in love again.

"In deference to the *Gesamtkunstwerk* of Wagnerian fame, the film condenses pictorial quotations that range from Symbolism to the Pre-Raphaelites, literary references to the Faust tradition and Dannunzian decadence, spectacular architectural allusions to art nouveau, all embellished with original music by Pietro Mascagni. *RAPSODIA SATANICA*, however, was not only a sophisticated and aesthetic compendium of the best artistic movements: it's a film in a league of its own with Nino Oxilia's poetic sensitivity and compositional expertise and Lyda Borelli's extraordinary performance. She expresses with her body and eyes the controversial aspects of her character, distilling the sensuality of eroticism, the raving hysteria of madness, the dark mood of death." —Giovanni Lasi

Preceded by:

Segundo de Chomón & Ferdinand Zecca THE RED SPECTRE / LE SPECTRE ROUGE

1907, 9 min, 16mm, silent

Often compared to Georges Méliès, Segundo de Chomón was a pioneer of early "trick films" that showcased his talent for sophisticated animation techniques and stenciled color. One of his best-known titles, *THE RED SPECTRE* showcases a series of spectacles performed against a hellish landscape by a Luciferian magician as a competition ensues with an unexpected and equally devilish heroine (one which suspiciously brings to mind his cinematic rivalry with Méliès).

• **Sun, Feb 2 at 6:45 and Wed, Feb 5 at 9:00.**

D. W. Griffith

THE SORROWS OF SATAN

1926, 84 min, 16mm, silent

"This story of Satan's role in human affairs following his expulsion from heaven gave Griffith the opportunity to [experiment with] some special effects. The nightclub sequences, including erotic dances, were lavishly produced but much cut in the final version, which was not prepared by Griffith. The tender love scenes in the shabby rooming house where the young couple live and work in opposite rooms are more typical of Griffith's work. Adolphe Menjou, then at the height of his career, gives a suave and sophisticated performance as Satan. In the final sequence, Griffith suggests his evil nature by showing just the shadow



BELLADONNA OF SADNESS

of a monster devil, its awful reality seen only by the hero's eyes." —MoMA

• **Sun, Feb 2 at 8:45 and Tues, Feb 4 at 7:00.**

INTRODUCED BY FILMMAKER JACQUELINE CASTEL ON FRI, FEB 7!

Derek Ford

SECRET RITES

1971, 47 min, 35mm-to-digital

While Malcom Leigh's *LEGEND OF THE WITCHES* (1970) (see below) may have successfully skirted categorization as purely mondo, *SECRET RITES*, by sexploitation filmmaker Derek Ford (of *GROUPIE GIRL* and *THE WIFE SWAPPERS* fame), makes no such attempt. Like the earlier film it features the coven of infamous British occultist Alex Sanders, but this intimate depiction of the group focuses closely on the most titillating sequences and spaces of various rituals (and their participants).

With:

Curtis Harrington THE WORMWOOD STAR 1956, 10 min, 16mm. Restored by the Academy Film Archive.

Harrington's striking portrait of Marjorie Cameron — artist, occultist, and second wife of Jack Parsons — showcases her undeniable magnetism as well as her rarely-seen paintings (many of which were destroyed by a gallery fire just after the film's release).

Kenneth Anger THE INVOCATION OF MY DEMON

BROTHER 1969, 11 min, 16mm

"Anger's purest visual achievement...a conjuration of pagan forces that comes off the screen in a surge of spiritual and mystical power. It has weirdly compelling imagery, with a soundtrack by Mick Jagger on a Moog Synthesizer that has the insistent hallucinatory power of voodoo." —Richard Whitehall, *LOS ANGELES FREE PRESS*

Total running time: ca. 70 min.

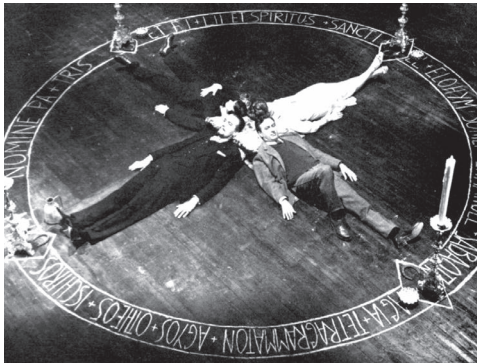
• **Fri, Feb 7 at 7:00 and Thurs, Feb 13 at 7:15.**

Eiichi Yamamoto

BELLADONNA OF SADNESS

1973, 86 min, 35mm-to-DCP

Inspired by Jules Michelet's 1862 book, *LA SORCIÈRE*, a sympathetic feminist history of medieval witchcraft, Eiichi Yamamoto's *eroto-psychedelic* masterpiece is a far cry from your typical Faustian folk tale. In watercolor-like imagery by artist Kuni Fukai, the heroine Jeanne is driven to make a deal with the devil to take revenge upon the demonic baron who raped her on her wedding night — a pact that both emboldens her spirit and sends her into a deeply carnal downward spiral. This recent digital restoration of *BELLADONNA OF SADNESS* gives new life to an animated foray into sexual trauma.



THE DEVIL RIDES OUT

"The picture's sexual imagery begins with suggestive abstractions that would make Georgia O'Keeffe blush, and grows more explicit as Jeanne's ties to dark forces intensify. She trades satanic sexual favors for riches and power, eventually becoming a witch who hosts orgies in the woods and helps commoners survive a plague. Though her magic initially helps the king fund a war, her increasing power will eventually make her his rival." —John DeFore, HOLLYWOOD REPORTER

• **Fri, Feb 7 at 9:00 and Sun, Feb 9 at 9:00.**

Sidney Hayers

BURN, WITCH, BURN (aka NIGHT OF THE EAGLE)

1962, 90 min, 35mm

"Other than giving NIGHT OF THE EAGLE a more exploitable title here, U.S. distributor AIP didn't make wholesale changes to a film it subcontracted to Anglo-Amalgamated, its UK co-producers. It didn't need to, as co-writers Richard Matheson and Charles Beaumont, with numerous TWILIGHT ZONE scripts under their belts, had brewed a classic tale of witchcraft from Fritz Leiber's novel CONJURE WIFE. Rationalist psychology professor Peter Wyngarde is dismayed to learn that his spouse (musicals performer Janet Blair, in a successful change of pace) is dabbling in the black arts to advance his career. But forcing her to abandon the practice opens the door to more supernatural havoc, as the film makes deft use of the bubbling cauldron of personalities, agendas, and insecurities in academia." —Robert Cashill

• **Sat, Feb 8 at 4:15, Mon, Feb 10 at 6:45, and Wed, Feb 12 at 9:00.**

Terence Fisher

THE DEVIL RIDES OUT

1968, 96 min, 16mm

Considering the problematic interests and politics of Dennis Wheatley, it's not surprising that THE DEVIL RIDES OUT, Terence Fisher's first of three Wheatley adaptations, features some outright offensive imagery, and that is precisely why it's been included in this series. The tendency to use people of color to punctuate moments of shocking horror is hardly unique to the U.S., as evidenced by the inescapable racism on display in at least one scene of this film featuring a demonic African servant. Thankfully, Richard Matheson's screenplay salvaged what might otherwise be written off as reactionary drivel, and turned it into a genuinely entertaining (and at times hilariously absurd) B-horror film.



ROSEMARY'S BABY

"Matheson sharpens Wheatley's prose to create a frighteningly real world of dark forces at work beneath the genteel surface of the English aristocracy. At a reunion of old friends at a country estate, occult expert the Duc de Richelieu (Christopher Lee) and his well-meaning but impulsive lantern-jawed sidekick Rex (Leon Greene) discover their young comrade Simon (Patrick Mower) has become involved in an 'astrological society,' a thinly-veiled satanic cult led by the charismatic Mocata (Charles Gray)." —Andrew Leavold

• **Sat, Feb 8 at 6:30 and Mon, Feb 10 at 9:00.**

INTRODUCED BY AUTHOR AND HISTORIAN OF THE OCCULT, MITCH HOROWITZ, ON SAT, FEB 8!

Roman Polanski

ROSEMARY'S BABY

1968, 137 min, 35mm

Released amidst a cultural moment pregnant with occult fanaticism, ROSEMARY'S BABY encapsulates many fears and attitudes that would later influence the Satanic Panic of the 1980s. Tapping into both feminist angst and suburban paranoia, Polanski's gripping adaptation of Ira Levin's best-selling novel blurs the line between gothic horror and psychological thriller as our heroine, Rosemary Woodhouse (Mia Farrow), slowly discovers the secret lives and ulterior motives of the eccentric neighbors to whom she and her struggling actor husband (John Cassavetes) have become so close.

"Two universal fears run through ROSEMARY'S BABY, the fear of pregnancy, particularly as it consumes personality, and the fear of a deformed offspring with all the attendant moral and emotional complications. [...] By dealing obliquely with these fears, the book and the movie penetrate deeper into the subconscious of the audience." —Andrew Sarris, VILLAGE VOICE

• **Sat, Feb 8 at 9:00, Tues, Feb 11 at 6:00, and Fri, Feb 14 at 9:00.**

Malcolm Leigh

LEGEND OF THE WITCHES

1970, 85 min, 35mm-to-digital. With Alex Sanders, Maxine Sanders, and Penny Beeching.

Capturing a series of pagan rites and initiations led by infamous British occultist and founder of Alexandrian Wicca, Alex Sanders, LEGEND OF THE WITCHES outlines the history of witchcraft in the UK and its evolution alongside Christianity. Shot in high-contrast monochrome, the film walks a line between exploitation and documentary (especially considering Leigh's next feature was LADY CHATTERLY VERSUS FANNY



EVILSPEAK

HILL, about two brothel madames betting on who has the sexiest girls), but is softened by well-placed pastoral landscapes that become the stage for the subjects' activities.

• **Sun, Feb 9 at 4:30 and Tues, Feb 11 at 9:00.**

Jack Starrett

RACE WITH THE DEVIL

1975, 88 min, 35mm-to-DCP

Motorcycle-shop proprietor Warren Oates and his biker best buddy Peter Fonda, alongside their wives, make the terrible mistake of breaking in their brand-new motor home with a vacation in rural Texas. But the trip immediately goes horribly awry when the secluded spot they pick for their first night turns out to be a dagger's throw from the site of a Satanic ritual, complete with human sacrifice. Though they manage to make a temporary escape and report the goings-on to the local sheriff and his deputies, they soon discover that this particular county of Texas is more Satanic Belt than Sun Belt. The strangest thing about RACE WITH THE DEVIL — even more so than its status as a bizarre crossbreed between a backroads chase film and ROSEMARY'S BABY — is that speed-demons Oates and Fonda's motorcycles remain securely stowed to the back of their motor home from beginning to end, with the luxuriously-equipped but unwieldy motor home becoming as much of a protagonist as either of the film's stars.

• **Sun, Feb 9 at 6:45, Wed, Feb 12 at 7:00, and Thurs, Feb 13 at 9:15.**

Eric Weston

EVILSPEAK

1981, 97 min, 35mm. Archival print courtesy of the University of North Carolina School of the Arts.

Normally relegated in cinema to supporting parts, and in life to the status of younger brother of Ron Howard, actor Clint Howard enjoys a rare leading role in EVILSPEAK, and he commits to it with the wild abandon that could come only from a performer with a nagging sense that he may never headline a film again. Howard stars as Stanley Coppersmith, a teenage outcast who's bullied by everyone at a strict military academy. When Stanley discovers the crypt of a 16th-century Satanist beneath the chapel, he creates a computerized Black Mass that unleashes unholy revenge upon his tormentors. EVILSPEAK is a peerlessly entertaining mix of high-school revenge tropes, Satanic iconography, and then-cutting-edge Apple II computer technology.

• **Fri, Feb 14 at 6:30, Sun, Feb 16 at 9:00, and Wed, Feb 19 at 7:00.**



DREAM DECEIVERS



THE WITCH

David Van Taylor
DREAM DECEIVERS

1991, 58 min, 16mm
“This slash-and-burn documentary is a Sunbelt grotesque: it’s the unrelievedly saddening story of James Vance, a teen in Reno, Nevada, who shot himself in the face with a shotgun shortly after his best friend did the same. Vance’s fundamentalist family later argued in court that his attempted suicide (his friend’s was successful) was inspired by subliminal messages in the music of British heavy-metal band Judas Priest. Director Van Taylor pulls off a neat hat trick, gaining the confidence of Vance and his family, the rock band, and a trio of local losers to create, scene by scene, a despairing mosaic of alcoholism, drug use, and violence – and that’s just Vance’s God-fearing parents. He also well limns what seems to be a curious dispassion on the part of the Priesters, and gives a whole lot of screen time to doomed young Vance, reminding us that things like rock music, the legal system, and even God himself don’t mean much to a 19-year-old without a face.” –Bill Wyman, CHICAGO READER

• **Sat, Feb 15 at 4:30, Tues, Feb 18 at 9:15, and Wed, Feb 19 at 9:15.**

On Sat, Feb 15 and Wed, Feb 19, DREAM DECEIVERS screens with:

Tommy Turner & David Wojnarowicz
WHERE EVIL DWELLS

1985, 33 min, Super-8mm-to-16mm
“WHERE EVIL DWELLS originated as a scripted project based on the sensational story of teen killer Ricky Kasso, self-described ‘Acid King’ of Northport, Long Island, who sparked 80s panic over heavy metal and Satanism after the pseudo-ritualistic murder of a fellow teen in the woods. Shooting off a script based on interviews with Kasso’s associates, Turner and Wojnarowicz ultimately edited their footage into a 30-minute trailer’ that represents an anarchic and wildly expressionistic take on what Wojnarowicz described as ‘the imposed Hell of the suburbs’ – something of a cross between FLAMING CREATURES, FRIDAY THE 13TH, and AC/DC.” –Jon Dieringer, SCREEN SLATE

On Tues, Feb 18, DREAM DECEIVERS screens with:

Pia Borg
DEMONIC

2019, 29 min, digital
This brand-new film by Australian experimental filmmaker Pia Borg explicitly addresses the phenomenon of Satanic Panic via a collage of archival material (including 1980s televised reports reflecting how

widely the fears of Satanic ritual abuse were distributed by the media) and historical reconstructions. Often amusing, but ultimately terrifying in its depiction of a not-so-distant runaway train of psychiatric excesses, media sensationalism, and false memories, DEMONIC revisits a period in which the culture truly did become possessed, albeit by forces that were not supernatural but all too human.

Robert Eggers
THE WITCH

2015, 93 min, DCP
“Nathaniel Hawthorne’s 1835 short story ‘Young Goodman Brown’ pit a pious gent against a malevolent figure in the woods, throwing shade at the Salem Witch trials and good ol’ American hysteria in the process. Now along comes Robert Eggers’s Sundance-coronated ‘New England Folktale’ to take up the Puritan-horror mantle, stripping Hawthorne’s narrative for spare parts in order to fashion a stunning, straight-faced take on supernatural dread, 17th-century style. You do not need a metaphor about our nation’s loss of innocence to channel the chilling sense that something wicked this way comes. You just need a girl, a crone, and a black goat. [...] Drawn, per a disclaimer, from period accounts of strange phenomena and psychotic breaks among settlers, Eggers’s impeccably crafted, historically accurate creepshow wears its deep-dive research on its tattered gingham sleeves. [...] What this young filmmaker wants is to channel an olde-school notion of horror, one that harkens back to an age not just of pre-Revolutionary folktales but of Grimm fairy tales – in which voluptuous women in red cloaks tempt young men, and cursed beasts named Black Philip beckon with cloven hooves.” –David Fear, FILM COMMENT

• **Sat, Feb 15 at 6:45, Mon, Feb 17 at 9:00, and Thurs, Feb 20 at 6:45.**

Alan Parker
ANGEL HEART

1987, 113 min, 35mm-to-DCP. With Mickey Rourke, Robert De Niro, Lisa Bonet, and Charlotte Rampling.
Causing a mild controversy at the time of its release for its flirtation with an X rating (thanks to the steamy, stylized sex scenes between Mickey Rourke and Lisa Bonet), ANGEL HEART is a strange, ultra-eighties fusion of hard-boiled detective story and supernatural thriller. Alan Parker’s decision to move the action from New York to New Orleans underscores a popular (if misplaced) association between Voodoo and Satanism, but nevertheless sets the stage for Bonet, who in her big-screen debut makes a sharp U-turn from her days as Denise Huxtable on THE COSBY SHOW. On

preparing for the role of Epiphany Proudfoot, Bonet said, “I did a lot of meditation and a lot of self-inquiry. I did some research on voodoo. My earnest endeavor was really to let go of all my inhibitions. It was really necessary for me to be able to let go of Lisa and let Epiphany take over.”

Set in the 1950s, ANGEL HEART follows Harry Angel (Rourke) as a private eye who is hired by one Louis Cyphre (Robert De Niro) to track down legendary singer Johnny Favorite. When everyone he questions turns up dead, Angel learns of Favorite’s connection to the dark arts and begins to wonder if his benefactor is hiding his true identity (apparently his private investigator skills don’t extend to a grasp of wordplay). Generating a palpable atmosphere of creeping dread and erotic tension, and made with style to spare, ANGEL HEART exerts a truly devilish grip.

• **Sat, Feb 15 at 9:00, Tues, Feb 18 at 6:45, and Thurs, Feb 20 at 9:00.**

JACQUELINE CASTEL PRESENTS:
SATANIC PANIC: CULTURAL WARFARE IN THE 1980s

For this special event, filmmaker Jacqueline Castel will present a rare selection of international programming tracing the bloodlines of the paranoia-soaked decade obsessed with the Devil. From conspiratorial fears of diabolical children’s propaganda saturating the mass media, to Satanic law enforcement guides, deprogramming agents, and exorcism therapy, to the more serious allegations and trials of ritual crime, cult-based abuse, and the censorship crusades of the PMRC, these ephemeral works reveal the inner mechanics of a contemporary witch trial. What emerges through these cultural artifacts – which are hysterical and horrific in equal measure – is a controversial war on the freedom of expression that not only proved profitable, but also attempted to erode the personal, spiritual, sexual, and political rights of a generation.

Informed by her work on the forthcoming documentary A MESSAGE FROM THE TEMPLE, Castel’s program will also feature rare clips related to transgressive artist collective Thee Temple Ov Psychick Youth, an organization raided and later exiled from England under false pretenses of Ritual Satanic Abuse claims.

Total running time: ca. 90 min.

• **Sun, Feb 16 at 6:45.**

SERIES

SCREEN SLATE PRESENTS:

1995: THE YEAR THE INTERNET BROKE aka MOVIES 95: INVASION OF THE DATA SNATCHERS

March 5-12

The groundwork for interconnected global computer networks was laid in the 1960s, but it didn't capture the public imagination until the mid-1990s, at which time a confluence of factors including the release of Netscape Navigator, the Windows 95 operating system, high-profile hacking arrests, and aggressive direct marketing campaigns by commercial service providers AOL, CompuServe, and Prodigy fast-tracked the information superhighway for mainstream traffic. Once the domain of scientists, hobbyists, hackers, and role-playing gamers, the internet had irreversibly broken into the public imagination.

Cinema's relationship to networked culture follows a similar trajectory, with relatively little cultural representation – most notably 1983's *WARGAMES* – until a glimmer of recognition with *THE LAWNMOWER MAN* and *SNEAKERS* in 1992. But 1995 opened the floodgates to a torrent of internet-themed films. Suddenly, the paying public was confronted with the radical new idea of Sandra Bullock ordering delivery by logging on to Pizza.net. Much as Hollywood valorized the Wild West, it was now pursuing a new kind of Manifest Destiny across the information superhighway at breakneck speed. Instead of their parents' "Hi-yo, Silver!", the young generation of keyboard cowboys had a new rallying cry: "HACK THE PLANET."

To celebrate the 25th anniversary of the internet's marquee year, Screen Slate presents a retrospective of wired features released in 1995, presented in dialog with short experimental film, video art, and documentary works spanning from the 1980s to 2010s.

Programmed by Jon Dieringer. The individual film descriptions have been contributed by Screen Slate writers Danielle Burgos, Jon Dieringer, Mark Lukenbill, Stephanie Monohan, and Maxwell Paparella.

This program is presented by Screen Slate (www.screenslate.com), an online resource for daily listings and editorial commentary on NYC repertory, independent, microcinema, and gallery screenings. Screen Slate members who support with a monthly contribution of \$5 or more are entitled to attend a free screening of their choice during this series.

Special thanks to Richard Ashton & David Jennings (Sony Pictures Entertainment); Jake Bart (Lionsgate); Chris Chouinard (Park Circus); Rebecca Cleman, Michael Blair & Karl McCool (Electronic Arts Intermix); Jack Durwood (Paramount); Anke Hahn (Deutsche Kinemathek); and Veronica Neely (20th Century Fox).



HACKERS

Iain Softley HACKERS

1995, 107 min, 35mm. With Jonny Lee Miller & Angelina Jolie.

A box-office flop at the time of its release, *HACKERS* has re-emerged as a midnight favorite for wannabe phone phreaks and keyboard cowboys. Jonny Lee Miller plays a snarky hacker wunderkind who rollerblades his way into NYC and a new school, where he meets a gang of fellow techie teens (Angelina Jolie, Matthew Lillard, Jesse Bradford, and more) with whom he wreaks cyber havoc. They soon stumble into a corporate conspiracy where they face off against a savvy cyber-security officer named "The Plague" (Fisher Stevens, playing one of the silliest of movie villains), and yes, hack the planet. *HACKERS* is a 90s internet subculture time-capsule, full of fishnet shirts, floppy disks, The Prodigy on its soundtrack, and hacker handles that a middle schooler might carve into their skateboard deck ("Acid Burn," anyone?). But it is also a sincere attempt at capturing the anarchic spirit of cyberpunk that Softley and screenwriter Rafael Moreu, who spent significant time embedded in hacker meetups online and off, clearly admired. As we currently engage with an internet whose functionality is way more user-friendly but whose promise is way less radical, even the clumsily psychedelic depictions of a literal "cyberspace" in *HACKERS* at least stokes the imagination. –Stephanie Monohan

With:

Fabrice Florin HACKERS: WIZARDS OF THE ELECTRONIC AGE 1985, 26 min, digital
This is the definitive documentary chronicle of 1980s computer culture and one of the foundational cinematic texts of Silicon Valley mythology. Shot over a weekend at Whole Earth Catalog's hacker convention, *WIZARDS* draws on interviews with figures including Richard Stallman, Steve Wozniak, and Susan Kare to represent how hackers and hobbyists were ushering in a communication revolution encompassing anarchists, entrepreneurs, and artists. A historically significant and engaging portrait of figures at the digital frontier. –Jon Dieringer

• **Thurs, Mar 5 at 6:30, Sat, Mar 7 at 9:30, and Tues, Mar 10 at 9:00.**

Irwin Winkler THE NET

1995, 114 min, 35mm. With Sandra Bullock, Jeremy Northam, and Dennis Miller.

Following her breakout role in *SPEED*, Sandra Bullock was given her first solo top billing in this Hitchcockian digital yarn about Angela Bennett, a systems analyst who becomes enmeshed in a computer conspiracy involving shadowy cyberterrorists and a backdoor into security software used by the Department of Defense. Once the hackers erase Bennett's identity – linking her social security number, criminal history, and bank records to a wanted woman – Bennett is forced to go on the run while attempting to recover her name and expose the crypto-conspirators. In retrospect, *THE NET* is at once prescient, hopelessly dated, and surprisingly entertaining. It's one of the first films to pray on the anxieties of remote anonymized harassment while exposing the fragility of identity in the networked age. But if you think that sounds existential, just wait until you see Bullock in her oversized boyfriend flannel in front of her computer ordering late night dinner for one off Pizza.Net. Who among us? –Jon Dieringer

With:

Faith Holland SCREEN FLICKER 2012, 2 min, digital

"*SCREEN FLICKER* re-stages the flatness of the computer screen, in direct opposition to the tunnels of cyberspace. Screens naturally flicker, at a rate too quick for our eyes to perceive but one that can be captured by a camera. This video confuses the medium of the computer screen with that of film, employing the classic avant-garde film strategy of flicker." –Faith Holland

Faith Holland RIP GEOCITIES 2014, 3 min, digital

"As though on a rollercoaster at an amusement park, *RIP GEOCITIES* is a ride through what Hollywood envisioned as cyberspace in the 1990s. Geocities, a website that hosted personal homepages for free, was a locus of creative Internet energy in the 1990s. This video abstractly represents and mourns the loss of not only the Geocities website, but also the culture it engendered, teeming with polyphonic, hand-coded web presences." –Faith Holland

• **Thurs, Mar 5 at 9:30, Mon, Mar 9 at 9:00, and Tues, Mar 10 at 6:30.**



JOHNNY MNEMONIC



GHOST IN THE SHELL

Robert Longo
JOHNNY MNEMONIC

1995, 103 min, 35mm. With Keanu Reeves, Dolph Lundgren, Takeshi Kitano, Ice-T, Henry Rollins, Barbara Sukowa, and Udo Kier.

Too little sci-fi for hardcore cyberpunks, not enough action for those expecting future-SPEED, the sole feature film from artist Robert Longo (1980s “Men in the Cities” series) was unfairly maligned as a BLADE RUNNER retread on release, yet managed to nail mega-corporate casual cruelty with greater accuracy than Ridley Scott’s take. Keanu Reeves stars as mnemonic courier Johnny, physically ferrying information too sensitive to send over the ‘net via a brain implant with the exact data capacity of a 2007 6th-generation iPod (80GB). Installation has displaced his memories, and to get them back Johnny takes on a high-risk job that crosses the yakuza, ruthless drug company Pharmacom, and risks frying Johnny’s brain if he doesn’t download the data in time. Featuring a cast for the ages and written by cyberpunk inventor William Gibson, who was disappointed that the film’s talking-dolphin heroin addiction subplot was cut by Sony, JOHNNY MNEMONIC is Hollywood’s accidentally accurate look at capitalist cyber-evolution slapped over a classic “one last job” plot. —Danielle Burgos

With:

Nam June Paik BYE BYE KIPLING 1986, 31 min, digital
A co-production of WNET with KBS/Seoul and TV Asahi/Tokyo, BYE BYE KIPLING unites Seoul, Tokyo, and NYC in joyful cacophony as Paik mounts a chaotic rebuttal to Rudyard Kipling’s “The Ballad of East and West.” A flitting butterfly is a proper opener for this rapid-fire series of twin gags, “jam sessions,” and layered video art, every frame a delightful mélange. To give just one example: elephants delicately step over human trainers to a live Philip Glass performance before cutting to Keith Haring interrupting Dick Cavett to say hi to Issey Miyake as Japanese marathon runner Takeyuki Nakayama sprints picture-in-picture breaking his own record in Seoul. The ambition of Paik in bringing together all his artistic family through innovation is a joy to behold, the best and most optimistic use of technology. —Danielle Burgos

• **Fri, Mar 6 at 6:30, Sun, Mar 8 at 9:00, and Thurs, Mar 12 at 6:30.**

Brett Leonard
VIRTUOSITY

1995, 106 min, 35mm. Archival print courtesy of the Deutsche Kinemathek. With Denzel Washington, Kelly Lynch, and Russell Crowe.

THE LAWNMOWER MAN-director Brett Leonard continued his CGI-heavy investigations into the unholy marriage of man and machine with VIRTUOSITY, in which the disk image of history’s most sadistic serial killers – created for an ill-advised police training program – escapes from his virtual realm into our physical world with a cry of “Gravity!” This villainous anthropomorphized shitpost is portrayed with rubbery deviance by Russell Crowe, who draws easy comparisons to Jim Carrey’s performance in THE MASK. Crowe’s SID 6.7 cackles, flies through the air, eats shards of glass by the handful, and, in the film’s best scene, predicts the DAWs of the future by live-sampling and remixing the terrified screams of his nightclub hostages. Incarcerated ex-cop Parker Barnes (Denzel Washington in stone-faced detective mode) is deemed the only one who can bring SID to justice, as SID’s personas include that of the “political terrorist” who murdered Barnes’s family. Nilo Rodis-Jamero, who also served as production designer on JOHNNY MNEMONIC (also included in our series), creates a lurid and loud future-’95 that echoes the one in STRANGE DAYS, and Autodesk software more than earns its special thanks credit. —Mark Lukenbill

With:

Jon Rafman LEGENDARY REALITY 2017, 16 min, digital
Jon Rafman has been leading forays into the most vulnerable valleys of the uncanny ever since the virality of his 9-EYES Google Street View project. His work utilizes images from video games and internet subcultures; he roots around in these images to find their most human aspects. The funereal LEGENDARY REALITY uses images from both gaming and physical landscapes but plasters them all with streaks of saturated pixels until it is unclear what’s real and what’s animated. Rafman’s meditative, downbeat narration draws on Leonard Cohen’s works, weaving through impressionist, BLADE RUNNER-specked dreams and memories. —Mark Lukenbill

• **Fri, Mar 6 at 9:30 and Sun, Mar 8 at 6:15.**

Mamoru Oshii
GHOST IN THE SHELL/KÔKAKU KIDÔTAI

1995, 83 min, 35mm-to-DCP. In Japanese with English subtitles. Part techno-noir, part philosophy thesis, the groundbreaking cyberpunk anime GHOST IN THE SHELL (based on the manga by Shirow Masamune) eerily anticipated our global technological scenario, not only in how people have surrendered their minds and bodies to tech but also how networked capital has managed to transcend national borders where humans cannot. In 2029 (in a futuristic city modeled on Hong Kong), a cyborg agent named Major Motoko Kusanagi is assigned to hunt the “Puppet Master,” a state-owned hacker who has gone rogue and started hijacking people’s brains. Throughout her pursuit, Kusanagi becomes increasingly inquisitive about the nature of her identity as attached to her government-owned cyborg body, and begins to yearn for consciousness beyond what she knows. The film is dizzyingly gorgeous, produced with a combination of traditional cel animation and computer graphics that has distinguished it from the more dated live-action sci-fi of the era. Released a decade after the publication of Donna Haraway’s seminal essay “A Cyborg Manifesto,” GHOST IN THE SHELL captures the tech tension that Haraway sought to overcome in the promise of the cyborg: while technology promises liberation as it reinscribes the same boundaries and social control we’re trying to escape, maybe the solution isn’t denying the cyborg but dissolving into it. Perhaps it will take the posthuman for us to seize our humanity once and for all. —Stephanie Monohan

With:

Lynn Hershman Leeson SEDUCTION OF A CYBORG 1994, 6 min, digital

A woman’s cybernetic eye surgery opens a path for simulacra addiction and immune system failure in Leeson’s prescient short, which portrays the shrunken world touted by the internet as threat more than promise, the small portal of the computer screen the limits of a cage. The woman’s own biorhythm is disrupted to the point of collapse by a growing appetite for images, even as “she witnessed the pollution of history” in their viewing. In keeping with Leeson’s focus on the death of privacy via technology, we observe the woman’s overseers observing as she loses individuality, becoming a signal. The analog tech used (reel-to-reel stacks) seems quaintly archaic given its implications, but echoes the woman’s (and by extension our) hunger for tactility fed by empty digital calories. —Danielle Burgos

• **Sat, Mar 7 at 4:00, Mon, Mar 9 at 6:45, and Thurs, Mar 12 at 9:15.**



STRANGE DAYS

Kathryn Bigelow STRANGE DAYS

1995, 146 min, 35mm. With Ralph Fiennes, Angela Bassett, Juliette Lewis, Tom Sizemore, and Vincent D'Onofrio. Before Kathryn Bigelow made war movies, she directed several odd and enjoyable films. STRANGE DAYS finds her working from James Cameron's story of the final hours of the 20th century, in which Los Angeles is on fire, but not like it is now. Ralph Fiennes is Lenny Nero, a pornographer with a heart, "the finest cop to ever get thrown off the vice squad." He deals in raw recordings of human experience captured to MiniDisc via headsets that can fit discreetly under a wig. Lenny has a strict "smut not snuff" policy, but a mysterious "blackjack" clip of a rape and murder leads back to Faith Justin (Juliette Lewis), an ex he continues to harass. Soon he and "Mace" Mason (Angela Bassett), his over-accommodating friend, are mixed up in the assassination of the rapper and activist Jeriko One. Minutes before midnight, Bassett holds a "lightning bolt from God" in her hand and wonders if it's time for a war, but this film never loses its faith in police accountability. Images of cops charging into the subway with their guns drawn will be familiar, while an answering machine that does live transcription shows us a future that never was. —Maxwell Paparella

With:

Max Almy LEAVING THE 20TH CENTURY

1982, 10 min, digital

Though most of her works focus on the present, Almy's tripartate future is a vision of technology compounding human misunderstanding. Increased means of communication and access to information leave us more isolated than ever, and clinging more tightly to the very technology that caused it. In "Countdown," pervasive news becomes unintelligible gibberish, the signal-to-noise ratio drowned in a sea of unprocessed information. "Departure" implies commute, but means emotional, then physical separation, as everything becomes negation — no lines, no society, and, ultimately, no future. "Arrival" describes the brave new world beyond the 20th century, a flat non-space where all problems were solved "in a very simple way": there's nothing to discern. Flattened, garbled, glitching, and fading, Almy's characters inherit all the problems of tech along with their desired dehumanization. —Danielle Burgos

• Sat, Mar 7 at 6:15, Sun, Mar 8 at 3:00, and Wed, Mar 11 at 7:30.



IT'S THE NINETIES, STUPID!

Shwing! It's a marathon of six movies from the 1990s, so tie a flannel shirt around your waist, get your hair done in a Rachel, and prepare to hack the net! Are we showing TITANIC? As if! These are six movies guaranteed to blow your mind while wallowing in day-glo colors, deconstructed suits, and X-treme edginess. The Nineties are famously the decade where "nothing happened," but don't forget they unleashed a truckload of modern-day classics (pick anything made in 1994 or 1999) and a mudslide of deeply weird, direct-to-Blockbuster oddities. This marathon is flying even further below the radar to deliver six movies that we're getting from all kinds of obscure sources (some are even coming from the directors themselves) but every single one of them is on 35mm, some aren't even on home video, and they'll all remind you that there was more to the Nineties than Tarantino knock-offs, Disney animated musicals, and erotic thrillers.

• Sat, Jan 18 from 12:30pm-11:30pm.

CINEKINK PRESENTS... CINEKINK: NYC

March 18-22

The 17th annual CINEKINK: NYC — "the kinky film festival!" — will feature a program of films and videos that cut across orientations to celebrate and explore a wide diversity of sexuality.

Presented by CineKink, an organization that encourages and promotes sex-positive and kink-friendly depictions in film and television, the festival showcases works ranging from documentary to drama, camp comedy to artsy experimental, mildly spicy to quite explicit — and everything in between.

For the full schedule, advance tickets, and information on the festival's kick-off party (March 18) and concluding awards ceremony/party (March 22), both of which take place at other venues, visit: www.cinekink.com.

SPECIAL BOOK RELEASE EVENT!

THE NEW YORK DIARIES OF JONAS MEKAS

I Seem to Live. The New York Diaries, 1950-2011 is Jonas Mekas's key literary work. The first volume of this magnum opus, covering the period from 1950-69, appears posthumously one year after his death. It stands on an equal footing with his cinematic oeuvre, which he initially developed together with his brother Adolfas after their arrival in New York. In 1954, the two brothers founded *Film Culture* magazine, and in 1958 Jonas began writing a weekly column for *The Village Voice*. It was in this period that his writing, films, and unflagging commitment to art began to establish him as a pioneer of American avant-garde cinema and a barometer of the New York art scene. An assemblage of Jonas's diaries from this exciting period, enriched with his own personal visual material, *I Seem to Live* reads as a moving and subjectively condensed chronology of the postwar New York underground scene, which he shaped and defended through his writings.

To celebrate the release of *I Seem to Live. The New York Diaries, 1950-2011, Vol. 1*, Anthology hosts a special reading from the diaries, with participants including poet and writer Vyt Bakaitis, who worked with Mekas on his seminal book *I Had Nowhere to Go*; Florence and Ken Jacobs, filmmakers and colleagues of Jonas's for many years; and other special guests. The reading precedes one of the screenings of Anthology's new restoration of Mekas's first film, *GUNS OF THE TREES* (1962) (see page 6).

"Jonas Mekas was a force of nature — an untiring artistic energy field. He disregarded genres and broke all the rules, always favoring pure expression and experimentation over formulas and expectations. He was / is one of the most inspiring artists I've ever encountered — the poets' version of a Kung Fu Master. Long live Jonas Mekas!" —Jim Jarmusch

***I SEEM TO LIVE. THE NEW YORK DIARIES, 1950-2011, Vol. 1* is published by Spector Books and edited by Anne König, who will introduce the reading; for more info visit: www.spectorbooks.com.**

• Sun, Jan 26 at 3:00.

“THE PEOPLE’S REVOLT”: A SHOWCASE OF NEW CHILEAN EXPERIMENTAL CINEMA / “LA REVOLUCIÓN DEL PUEBLO”: MUESTRA DE NUEVO CINE EXPERIMENTAL CHILENIX

In October 2019 a new popular movement was born in the streets of Santiago, Chile. Triggered by a fare increase of 30 pesos (around four cents), the movement soon came to embody 30 years of social discontent with a neoliberal model and a constitution imposed in 1980 under Pinochet’s dictatorship. As this new movement continues to grow in different cities of Chile, it is making its way to different social media platforms that have quickly formed a communal network. With a more direct way to share first-hand information coming from every neighborhood, people no longer need to rely on the national press, which is often controlled by wealthy families or the government.

The movement has also been marked by a resurgence of street photography. A profusion of images captured with portable cameras and phones are now part of a collective virtual encyclopedia. History in Chile has never had this much media coverage from so many angles. The paucity of images captured during the 1973 coup forced filmmakers at the time to use poetry in order to portray the missing picture. The long history of poetic documentaries in Chile, led by renowned directors like Patricio Guzmán, Pedro Chaskel (co-founder of the Experimental Cinema Center at the Universidad de Chile in 1957), and Ignacio Agüero, continues to this day with the duo Perut+Oznovikoff and José Luis Torres Leiva, among others. Their films explore different styles that break the conventions of documentary filmmaking, creating hybrid forms that share similarities with the American avant-garde cinema tradition.

New experimental cinema in Chile exposes and criticizes the abuse of power coming from governmental authorities, the police, and the military by borrowing elements of journalistic photography and Chile’s unique documentary culture. However, this time nothing can stop the proliferation of new film and video work in a vertiginous media revolution.

This program – organized on the occasion of the current social uprising in Chile – presents a diverse selection of new experimental work made by Chilean filmmakers living in Chile and abroad. Many of the works included here have never been screened theatrically before.

Guest-curated by Anto Astudillo, who also wrote the description above.

Franci Duran **CUENTOS DE MI NIÑEZ** 1991, 9 min, 16mm-to-digital
Cecilia Araneda **WHAT COMES BETWEEN** 2009, 6 min, 16mm-to-digital
Nicolás Rupcich **EDF** 2013, 5.5 min, digital
Malena Szlam **ALTIPLANO** 2018, 15.5 min, 35mm
Nicolás Rupcich **IS NOT THE WAY** 2019, 1 min, digital
Anto Astudillo **GOLPES** 2019, 7.5 min, 16mm-to-digital
Matias Carvajal **AFTERSHOCK 00101011** 2019, 5.5 min, digital
Colectivo Somoslacélula **PARA QUE NUNCA MÁS** 2019, 3.5 min, digital
Nicolás Rupcich **OASIS DE LA REGIÓN** 2019, 1 min, digital
Kati Antivilo Escobar **ESTADO ASESINO** 2019, 1 min, digital
Gregor Egregor **NOCTVBRE** 2019, 6 min, digital
Colectivo Cinematográfico Pedro Chaskel (CCPH) **LOS HUESOS** 2019, 1.5 min, digital
Colectivo Cinematográfico Pedro Chaskel (CCPH) **LAS MANOS** 2019, 4 min, digital
Comunidad Catrileo+Carrion **NGOYMALAYIÑ – NO OLVIDAMOS** 2019, 3 min, digital
Eduardo Menz **YOU CAN TAKE THE STREETS AND RULE THEM BECAUSE WE ARE OF THE SKY** 2014, 13 min, digital

Colectivo Caos Germen:

Yuna Riglos **AMIGA** 2019, 30 sec, digital
Flavichan Samurai y Makzeecat **BANDERA FALSA** 2019, 1 min, digital
Daniela Sabrovsky **CAMUFLAJE** 2019, 1 min, digital
Sebastián Arriagada **ESTE ES UN CIUDADANO CHILENO** 2019, 1 min, digital
Brigada de Registro **QUÉ DIRÁ EL SANTO PADRE** 2019, 1 min, digital
Cristóbal Acevedo **VIDEO LÁSER** 2019, 1 min, digital
Canal.Autónoma.Feminista **NO SOMOS CIEGXS** 2019, 1 min, digital
Margarita Carrasco **BARRICADA** 2019, 2.5 min, digital

Total running time: ca. 95 min.

• **Thurs, Jan 23 at 7:00.**

NEWFILMMAKERS NY SERIES

The NewFilmmakers Screening Series selects films and videos often overlooked by traditional film festivals. NewFilmmakers began in 1998 and over the past 21 years has screened over 1,200 feature and 4,000 short films. In 2000 we brought the Havana Film Festival to New York and in 2002 we started NewFilmmakers Los Angeles. Our YoungFilmmakers & AltFest Series screen monthly. Many well-known shorts and features including **THE BLAIR WITCH PROJECT** and **TOO MUCH SLEEP** have had their initial screenings at NewFilmmakers.

NewFilmmakers LA now screens monthly at the South Park Center in Hollywood. NewFilmmakers Online gives filmmakers the opportunity to exhibit and distribute their films directly to the public.

NewFilmmakers is sponsored by Listrak, Barney Oldfield Management, Angelika Entertainment, and Prophet Pictures.

Check our schedule online at www.NewFilmmakers.com for updated information. Please note that NewFilmmakers is not programmed or administered by Anthology Film Archives staff; for further information contact info@newfilmmakers.com

NEWFILMMAKERS NY FILM SCHOOL SERIES: NewFilmmakers regularly invites leading film schools to present films and to discuss their programs with potential students.

NEWFILMMAKERS NY SPECIAL PROGRAM SERIES: The NewLatino Series is now in its 13th year. We also present Middle East NewFilmmakers, a Women’s Filmmakers Series, and an Animation Screening Series.

NEWFILMMAKERS ROUGH CUTS: Every season we give filmmakers the opportunity to screen their film before a live audience and receive feedback.

NEWFILMMAKERS AUDIENCE AWARDS: Every season the most popular Short and Feature Film receives an Audience Award.

SUBMIT YOUR FILM/VIDEO: Screen your film/video with NewFilmmakers New York. Have your film seen by audiences and critics at one of independent film’s leading theaters. You can apply at www.FilmFreeway.com/NewFilmmakersNY.

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Lili White, Women’s Programming
Brandon Ruckdashel, Program & Technical Director
Barney Oldfield, Executive Producer

**For full schedule and details, please visit:
newfilmmakers.com**

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ANTHOLOGY FILM ARCHIVES FILM PROGRAM, VOLUME 50 NO. 1, JANUARY-MARCH 2020

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Jonas Mekas, Founder (1922-2019)

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**32 SECOND AVENUE
NEW YORK, NY 10003**

DATED MATERIAL

ABOUT ANTHOLOGY FILM ARCHIVES

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

BRIEF HISTORY OF THE ORGANIZATION

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

EXHIBITION PROGRAM

Anthology's programming is among the most diverse and eclectic of any repertory cinema in the U.S., encompassing our foundational Essential Cinema series, as well as premieres, revivals, retrospectives, and survey screenings of contemporary and classic works of cinema. Anthology features important and under-recognized filmmakers and artists working in a wide range of styles and genres, and presents more than 1,000 programs each year, often with the filmmakers appearing in person. We remain deeply devoted to screening works on their original formats, in particular 35mm, 16mm, and Super-8mm.

ESSENTIAL CINEMA COLLECTION

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

Cover: Francesco Clemente, Untitled, watercolor on paper, ©2017.

Directions

Subway: F train to 2nd Avenue, walk two blocks north on 2nd Avenue to 2nd Street.

6 or B/D/F train to Bleeker St./Broadway Lafayette, walk two blocks east to 2nd Ave and north to 2nd St.

Bus: **M15** to 3rd Street / **M15 Select** to Chrystie St/Houston St

Administrative Office Hours: Mon-Fri 10:30–6:30

Tel: 212.505.5181 **Fax:** 212.477.2714

Ticket Prices

\$12 General

\$9 Essential Cinema (**Free for Members**)

\$9 Students (with ID) & Seniors (65 & over)

\$7 AFA Members & Children (12 & under)

FILM & MEDIA PRESERVATION

Anthology's preservation program was established in 1972. We have been steadfastly committed to the preservation and restoration of work by the most important American independent and experimental filmmakers. Works preserved by Anthology – over 1,000 to date – include those of Stan Brakhage, Shirley Clarke, Joseph Cornell, Maya Deren, George and Mike Kuchar, Jonas Mekas, Marie Menken, Paul Sharits, and Harry Smith, among many hundreds of artists. Through modern preservation techniques – both photochemical and digital – Anthology works to make important titles accessible to the general public through screenings, archival loans, on-site research, and online access.

REFERENCE LIBRARY

Anthology's reference library holds the world's largest collection of paper materials documenting the history of American and international film and video as art. Our holdings include books, periodicals, photographs, stills, posters, distribution and festival catalogs, and extensive files on individual filmmakers and organizations. The files contain original documents, manuscripts, correspondence, program notes, scripts, notebooks, clippings, and other ephemera. The collection is accessed regularly by students, scholars, researchers, writers, artists, and curators, and we are actively working to make much of these unique materials available online.

MISSION

Fueled by the conviction that the index of a culture's health and vibrancy lies largely in its margins, in those works of art that are created outside the commercial mainstream, Anthology strives to advance the cause and protect the heritage of a kind of cinema that is in particular danger of being lost, overlooked, or ignored.

Anthology Film Archives is a 501(c)(3) non-profit organization. Become a Member!

Help Anthology by becoming a member. Membership benefits include: reserved tickets for you and a guest over the phone, free admission to all Essential Cinema screenings, reduced admission for all public programs, admission to special Members Only screenings, 20% off Anthology publications, and first-class delivery of our quarterly program calendar. To become a member please send your check attn.: Membership, visit the website, or call 212-505-5181 x14.

\$15 Calendar Subscription

\$50 Student/Senior

\$70 Individual

\$125 Dual

\$150 Friend

\$300 Contributor

\$600 Donor

\$1,000 Preservation Donor

\$3,000 Archival Donor

\$5,000 Sponsor

\$10,000 Partner

\$50,000 Leadership Circle

FOR SCHEDULE INFO AND MORE: anthologyfilmarchives.org