



JUN/JUL/AUG 2013

BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

YANG FUDONG ZAROUHIE ABDALIAN HANS HOFMANN EARLY CHINESE PAINTING NICOLE EISENMAN NO AGE THINGAMAJIGS
AGNÈS GODARD RAOUL WALSH STUDIO GHIBLI JACQUES DEMY HITCHCOCK SILENTS GEORGES SIMENON SAM POLLARD

short list>



Construction has begun on our new home in downtown Berkeley! The building on Center Street, designed by Diller Scofidio + Renfro, is scheduled to open in early 2016.

Photo: Sibila Savage



Bring the whole family

This summer, moviegoers of all ages can immerse themselves in magical anime films from **Studio Ghibli**, including adored classics such as *My Neighbor Totoro* and *Princess Mononoke*, as well as the latest release, *From Up on Poppy Hill*. And get creative at an instrument-making workshop with **Thingamajigs Performance Group**, whose mission is to nurture the exploration of alternate materials and methods of creating sound. P. 16, 11



Move it

Come rearrange the colorful blocks that make up *Kaleidoscope*, the new interactive seating sculpture in Gallery B, to fashion a customized seating arrangement or a crystalline sculpture. On July 26, learn more about the process behind the creation of *Kaleidoscope* with Rebar principal **Matthew Passmore** and other members of the design team. P. 12

UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, PROGRAM GUIDE

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Picnic on the lawn

Bring a blanket to the BAM/PFA sculpture garden for a **free outdoor screening** of *The Troublemaker*, a finger-snappin' exposé of a bumpkin opening a coffeehouse in Greenwich Village, preceded by a special beat poetry reading by **Adam Sussman**. P. 21



Get the straight dope

New York Times critic **Dave Kehr** introduces films by American director Raoul Walsh (1887–1980), discusses and signs copies of *When Movies Mattered: Reviews from a Transformative Decade*, and joins local critic **Michael Fox** in a conversation about the current state of film criticism. P. 22



Meet the artist

Tuesday / 8.20.13 / 6:00 / Museum Theater
Yang Fudong & Philippe Pirotte in Conversation

To kick off our presentation of the first midcareer retrospective of **Yang Fudong**, a leading figure in China's contemporary art world and independent cinema movement, the artist joins exhibition curator **Philippe Pirotte** for a conversation about his work. Discover how the generation that came of age after the Cultural Revolution is responding to the rapidly transforming society of the new China. P. 12

Thursday / 8.22.13 / 7:00 / PFA Theater
AN ESTRANGED PARADISE (Yang Fudong China, 2002)
Yang Fudong & Philippe Pirotte in person

(*Mosheng tiantang*). Beautifully shot and edited in lustrous B&W, this quiet masterpiece offers rare glimpses of life in China circa 1997. Loosely based on Jim Jarmusch's *Stranger Than Paradise*, Yang Fudong's first film is a poignant psychological drama that follows the activities of a young man in Hangzhou. Zhuzi is preoccupied with his sexuality—engaged to be married, he is tempted by romantic affairs with other girls. Physically, he suffers from a general feeling of sickness, but no illness can be diagnosed. It becomes clear that the true origin of his discomfort may be found in a profound discontentment; like many young Chinese of his generation, he feels strangely un-housed in his own life.

Written by Yang. Photographed by Wang Yi, Liu Tao. With Zheng Chun-zi, Zheng Hong, Qi Wei, Shen Xiao-yan. (74 mins, In Mandarin with English subtitles, B&W, 35mm transferred to digital, From Marian Goodman Gallery)



Hear Hitchcock's silent films

Pianist **Judith Rosenberg** brings her improvisational talents to nine inventive silent features that Alfred Hitchcock made in the 1920s, all recently restored by the British Film Institute. P. 28



Set the frame

Explore the art of cinematography with one of its master practitioners, **Agnès Godard**, who presents a **Behind the Scenes** lecture and introduces several films that exemplify what the *New York Times* calls the "spellbinding visual beauty" of her work. P. 14

GET MORE

Get program updates and event reminders in your inbox! Sign up to receive our monthly e-newsletter, weekly film update, exhibition and program announcements, and L@TE reminders at bampfa.berkeley.edu/signup.

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Subscribe to the digital BAM/PFA Event Calendar at bampfa.berkeley.edu/calendar.

Yang Fudong

Estranged Paradise

Works 1993–2013



AUGUST 21–DECEMBER 8

NEW EXHIBITION

This first midcareer survey of the work of Yang Fudong presents films, multichannel videos, and photographs by one of the most important contemporary Chinese artists. The exhibition, which includes twenty years of Yang's work, highlights his engagement with formal aspects of the construction of cinema and with film-noir aesthetics (an accompanying film series featuring the artist's single-channel films, as well as films that have influenced him, will screen at the PFA Theater in September). Born in 1971 in Beijing, Yang reflects the ideals and anxieties of his generation, a generation born during and after the Cultural Revolution that is struggling to find its place in the rapidly changing society of the new China.

Yang's films and film installations have an atemporal and dreamlike quality, marked by long and suspended sequences, dividing narratives, and multiple relationships and storylines. Many of his images recall the literati paintings of seventeenth-century China, made by artists and intellectuals who, faced with political suppression, pursued spiritual freedom by living in reclusion. Self-consciously evoking the literati, Yang calls his



1 / 2

protagonists “intellectuals”; they are similarly confronted with the choice of participating in or abstaining from worldly affairs. In his series of photographs, for example, Yang brings the literati’s impassive attitude, emptied of any suggestion of agency or of the immediacy of experience, to the consumerist contexts of contemporary urban China: the fancy hotel room or restaurant, the swimming pool, the brothel. In other works Yang focuses instead on rural China, on the sense of isolation and loss as traditional villages are dissolved and communities scattered.

In his recent installations, Yang reflects on the process of filmmaking, creating spatially open-ended multichannel films that he calls a contemporary form of the Chinese hand scroll. These news works push further his theory that “anything which has been filmed can be shown.”

Also on view in the BAM/PFA galleries, **Gazing into Nature: Early Chinese Painting** (see p. 6), places Yang’s work in the context of historical Chinese painting.

Yang Fudong: Estranged Paradise, Works 1993–2013 is organized by Adjunct Senior Curator Philippe Pirotte and co-organized by BAM/PFA and the Kunsthalle Zürich. The exhibition is made possible in part by by ShanghART Gallery; Marian Goodman Gallery; the Sifang Art Museum, Nanjing; and Dr. Rosalyn M. Laudati and Dr. James Pick.

1 Yang Fudong: still from *Siemens "S10" (ximenzi "S10")*, 2003; digital video; color, sound; 8 min.; courtesy of the artist, Marian Goodman Gallery, Paris/New York, and ShanghART Gallery, Shanghai.

2 Yang Fudong: *Mrs. Huang at M Last Night*, 2006; black-and-white C-print; 47¼ × 70⅞ in.; courtesy of the artist, Marian Goodman Gallery, Paris/New York, and ShanghART Gallery, Shanghai.

PUBLIC PROGRAMS

TUESDAY / 8.20.13 / 6:00

YANG FUDONG & PHILIPPE PIROTTE
IN CONVERSATION P.12

THURSDAY / 8.22.13 / 7:00

SCREENING: ESTRANGED PARADISE P.2

IN THE MUSEUM STORE

Yang Fudong: Estranged Paradise. Works 1993–2013 edited by Philippe Pirotte with texts by Rey Chow, Ho Rui An, and Colin Chinnery. Published by JRP/Ringier in collaboration with BAM/PFA, Kunsthalle Zürich, and Sifang Art Museum. 160 pages, \$49.

Gazing into Nature

EARLY CHINESE PAINTING

JUNE 5–OCTOBER 20

NEW EXHIBITION

We are delighted to present, for the first time in ten years, a selection of BAM/PFA's earliest Chinese paintings. These rare and amazingly well-preserved works by early landscape and bird-and-flower painters of the late Song and early Yuan periods (thirteenth and fourteenth centuries), rendered on silk or paper with ink and light color, demonstrate the sophistication and accomplishment of the early Chinese painting tradition.

Early Chinese painters often depicted the natural world through a lens of gentle mists created by delicate brushwork. Whether capturing a refined corner of the universe, as in Ma Yuan's thirteenth-century *Plum Tree and Ducks by a Stream*, or a single twisted branch of a grapevine, as in Wen Riguan's thirteenth-century *Grapes*, it is the artist's control of ink, wash, and line that brings the subject to life. Equally compelling is the anonymous *Fish and Water Plants* from the fifteenth century, which depicts a powerful carp rising through a bed of delicately rendered vegetation; the very light touches of color in this work add a pleasing naturalism to the scene.

Landscape painters, too, conveyed the beauty and grandeur of the natural world. Their interpretations were not intended to be of specific places rendered in realistic terms, but rather idealized landscapes of retreat and reclusion. The tall trees of Guo Min's *Fir and Pines in the Snow* (thirteenth century) form a protective circle around a figure pictured in a hut at the base of a fantastic and turbulent mountain. The artist concedes that man is but a small part of a much grander universe. Similarly, *River Landscape*, attributed to Ma Wan (1325–1365), suggests the glory of the natural world with a remote view that allows the viewer to survey the landscape of mountains, trees, and streams.

This fall at BAM/PFA, you have a wonderful opportunity to see how the rich painting tradition established by these early artists, especially the careful observation of the natural world, continues to inform and inspire with the exhibition **Yang Fudong: Estranged Paradise** (see p. 4).

Gazing into Nature is organized by Senior Curator for Asian Art Julia M. White.

Ma Yuan: *Plum Tree and Ducks by a Stream*, c. 1190–1230; ink and colors on silk; 31½ × 18½ in.; University of California, Berkeley Art Museum and Pacific Film Archive; purchase made possible through a gift from an anonymous donor.



Deities, Demons & Teachers

OF TIBET, NEPAL, AND INDIA



JUNE 26–APRIL 13, 2014

NEW EXHIBITION

Joyful and sensual sculptural figures of Indian deities and dancers join radiant images of enlightened beings from Tibet and Nepal in **Deities, Demons, and Teachers**, which presents a rotating display of works by anonymous Indian, Nepalese, and Tibetan artisans. A tenth-century sandstone figure of Ganesha, the elephant-headed deity worshipped by Hindus, Jains, and Buddhists, graces the entrance to the exhibition, a site appropriate to Ganesha's role in removing obstacles and blessing any new endeavor. Whether viewed as a cosmic dancer or a cavorting adolescent, this image of Ganesha is confirmation of the wonder and delight to be found in the sculpture and painting of these ancient cultures.

Hindus and Buddhists both revere and celebrate female deities and often depict goddesses in idealized form with exaggerated marks of beauty. In *Dancing Devi*, a twelfth-century buff-sandstone sculpture from central India, the beauty of the bejeweled and crowned figure is accentuated by the larger-than-life proportions of breasts and buttocks. A more reserved but no less beautifully idealized feminine form is seen in *Tara*, a seventeenth-century Nepalese bronze, where the figure is surrounded by a fanciful garden of birds, musicians, and garlands.

Very early images of the Buddha are rare, so it is quite exceptional that in addition to the massive bronze fourteenth-century Tibetan *Buddha* in the center of the gallery, this exhibition also features a stone image of a third-century seated *Buddha* from the Swat Valley and a tenth- or eleventh-century bronze *Standing Buddha* from Western Tibet. An array of bodhisattvas, teachers, and attendant deities from these regions, including a painting of the Thirteenth Karmapa (at left), who is believed to be a reincarnation of the Bodhisattva Avalokitesvara, fill out the gathered celestial realm of the Buddhist cosmology.

Deities, Demons, and Teachers is organized by Senior Curator for Asian Art Julia M. White.

Thangka of the Thirteenth Karmapa, Dudul Dorje, Tibet, 18th century; pigments and gold on textile; 19½ × 13 in.; on long-term loan from a private collection.



Hans Hofmann: Rectangles

JUNE 5–SEPTEMBER 3

NEW EXHIBITION

Hans Hofmann: Rectangles is drawn exclusively from BAM/PFA's unsurpassed collection of paintings by this tremendously influential Abstract Expressionist artist.

Known for his bold use of color, innovative approach to materials, and dynamic compositions, Hofmann (1880–1966) is perhaps most celebrated for paintings that use the rectangle as a primary motif. Loosely derived from Cubist approaches to defining form and space, Hofmann's rectangles provide pictorial structure as well as a sense of motion, atmosphere, and mood. In Hofmann's paintings of the 1950s and 1960s one can see in certain works vestiges of still-life forms, architectural elements, or even landscape features. However, the predominant sensibility is abstract, with a clear focus on color and form as the primary elements of the pictures.

Hofmann's rectangle paintings have a classical feel, suggesting an ordered and harmonious universe. In most cases, the rectangles are perpendicular, resting atop one another like enormous building blocks. In some pictures, Hofmann introduced passages of gestural brushstrokes that, by contrast, emphasize the stability of the rectangular shapes. Occasionally, he would tip one or two of the rectangles on their side, creating an unexpected moment of disequilibrium. But it is the distinctive use of bold color that brings a powerful feeling of dynamism to these pictures. Juxtaposed blues, yellows, and reds generate the visual effect that Hofmann called "push/pull."

This exhibition also provides an opportunity for us to celebrate the completion of a comprehensive Hofmann painting conservation project, funded by The Renate, Hans, and Maria Hofmann Trust and Save America's Treasures, a now defunct program

of the Institute for Museum and Library Services, a federal agency, and executed by Alina Remba and the painting conservation team of the San Francisco Museum of Modern Art. Conservation treatments varied from extensive stabilization of insecure paint areas on some works to simple surface cleaning on others. We are excited to once again exhibit a large body of these extraordinary works.

Hans Hofmann: Rectangles is organized by Director Lawrence Rinder.

Hans Hofmann: *Combinable Wall I and II*, 1961; oil on canvas; 84½ × 112 in.; gift of the artist.



Zarouhie Abdalian

MATRIX 249

AUGUST 2–SEPTEMBER 29

NEW EXHIBITION

MATRIX 249 showcases the work of Oakland-based artist Zarouhie Abdalian (b. 1982), an artist whose work often responds to the specific attributes of a given location, architectural setting, or social landscape. Abdalian typically employs modest materials to produce subtle conceptual or formal effects that stage an alteration, or a shift of perception, within the immediate environment. Her work inspires careful examination of its surroundings, as it typically resides on the threshold of visibility. For **MATRIX 249**, her first solo exhibition in a museum, the artist has created new sculptures specifically for Gallery A that explore the inter-related, yet distinct, states of noise, silence, and the absence of sound. In one, a bell rings continuously in a vacuum, so that, while visible, the sonorous effects are not audible. In another, hammers audibly articulate the sound and space of a hollow, opaque, rectilinear shape. In these works Abdalian challenges what is perceptible and understood through multiple physical senses.

Abdalian received her M.F.A. from California College of the Arts in 2010 and since then has exhibited solo projects and participated in several group

exhibitions, both in the Bay Area and abroad. She made a site-specific architectural work for the international exhibition *Untitled (12th Istanbul Biennial)*, 2011 that also utilized the properties of sound. Modifying the architecture of the biennial building, she affixed transducers to the backs of the gallery's drywall, causing the room to literally vibrate—a sensation that could be both heard and felt; a plumb bob hanging from the far wall rattled against the surface, rendering the vibrations of the wall visible. More recently, Abdalian was awarded SFMOMA's 2012 SECA Art Award; as part of that exhibition, she will have a sonorous public artwork on view in downtown Oakland beginning in September.

Zarouhie Abdalian: Having Been Held Under the Sway, 2011 (installation view, *Untitled (12th Istanbul Biennial)*, 2011, Istanbul, Turkey); tactile transducers, infrasonic test tones, plumb bob, site-specific room. Photo courtesy of the artist.

Zarouhie Abdalian / MATRIX 249 is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees.



NICOLE EISENMAN

MATRIX 248

THROUGH JULY 14

CONTINUING EXHIBITION

MATRIX 248 showcases the work of New York-based artist Nicole Eisenman, who has been steadfastly expanding dialogues surrounding painting and drawing since the 1990s. Intermixing styles associated with American Regionalism and the Italian Renaissance with German Expressionism, Eisenman brings history to bear in her canvases and drawings, yet twists the imagery to infuse these familiar forms with her own incisive social commentary and aesthetic voice.

Nicole Eisenman / MATRIX 248 is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees.

Nicole Eisenman: *Beer Garden with Ulrike and Celeste*, 2009; oil on canvas; 65 × 82 in.; Hall Collection. Photo courtesy Leo Koenig, Inc., New York.



BALLET OF HEADS

THE FIGURE IN THE COLLECTION

THROUGH AUGUST 25

CONTINUING EXHIBITION

Taking as its point of departure the work of Nicole Eisenman, on view in **MATRIX 248**, **Ballet of Heads** brings together works from the collection that demonstrate the inexhaustible variety and texture of the human form in art. Includes work by Peter Paul Rubens, William Blake, Reginald Marsh, George Grosz, Max Beckmann, Philip Guston, and Adrian Piper.

Ballet of Heads: The Figure in the Collection is organized by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator, in collaboration with Nicole Eisenman and Stephanie Cannizzo, assistant curator.

Reginald Marsh: *Barrel of Fun*, 1943; Maroger medium on panel; 24 × 30 in.; bequest of Felicia Meyer Marsh. 1979.4.1. Photo: Sibila Savage.



THE 43RD ANNUAL UNIVERSITY OF CALIFORNIA, BERKELEY

MASTER OF FINE ARTS GRADUATE EXHIBITION

THROUGH JUNE 16

CONTINUING EXHIBITION

Each year, BAM/PFA teams with the UC Berkeley Department of Art Practice to present the works of graduating M.F.A. students. Be among the first to encounter the thought-provoking work of this year's graduates, Dru Anderson, Dusadee Pang Huntrakul, Erin Colleen Johnson, Sahar Khoury, Jess Rowland, and Sean Talley.

Exhibition organized by Assistant Curator Dena Beard. The annual M.F.A. exhibition at BAM/PFA is made possible by the Barbara Berelson Wiltsek Endowment.

Erin Colleen Johnson: still from *Hole #1*, 2013; digital video; courtesy of the artist.



THINGAMAJIGS

MIGRATIONS, MAPS & LABYRINTHS

SUMMER L@TE RESIDENCY

We are pleased to welcome Thingamajigs Performance Group as our first-ever L@TE artists-in-residence. Founded in 1997, Oakland-based Thingamajigs is dedicated to exploring alternate materials and methods of creating sound. The group uses instruments fashioned from made and found materials and often performs music with alternate tuning systems. This summer, with the help of audiences and local collaborators, including writer and performance artist Sasha Hom, Thingamajigs investigates the meanings of travel, migrations, maps, and labyrinths in a series of linked performances, talks, a workshop, and open rehearsals.

SUNDAY / 7.21.13

E@RLY FAMILY WORKSHOP: MADE & FOUND INSTRUMENTS

12:00

Bring the whole family to this midday instrument workshop and learn how to make music with materials found in our everyday environment. Members of the Thingamajigs Performance Group will be on hand to demonstrate their unique instruments.

SUNDAY / 8.4.13

OPEN REHEARSAL

12:00

Free with museum admission

SUNDAY / 8.11.13

OPEN REHEARSAL

12:00

Free with museum admission

Unless otherwise noted, L@TE/E@RLY admission fee applies: \$7, always free for BAM/PFA members and UC Berkeley students, faculty, and staff.

L@TE is made possible by Ann Hatch/Tin Man Fund, the Thomas J. Long Foundation, and the continued support of the BAM/PFA Trustees. The Thingamajigs L@TE residency is funded in part by the San Francisco Friends of Chamber Music's Musical Grant Program.

FRIDAY / 7.26.13

LOCATING

7:30

Doors 5:00

Thingamajigs Performance Group partners with other local artists and performers to present a concert of new works and improvisations. A display of graphical scores and texts, part musical notation and part poetry, transforms the environment into a collaborative map.

FRIDAY / 8.9.13

NOMADISM

7:30

Doors 5:00 / Discussion and storytelling 6:30

Thingamajigs Performance Group invites like-minded Bay Area talents to join them in presenting new music, readings, and other performances on the subjects of nomadism and dislocation, belonging and disconnection. Preceded by a discussion and storytelling on related topics by local artists.

FRIDAY / 8.16.13

SOLVITUR AMBULANDO (IT IS SOLVED BY WALKING)

7:30

Doors 5:00

Don't miss the premiere of this new multimedia work, the culmination of Thingamajigs's L@TE residency. A collaboration with writer Sasha Hom, the performance includes words, art, and music inspired by issues in international adoption, labyrinths, travel, and walking meditation. True to its name, the performance literally moves through the atrium gallery space during the course of the evening.

FRIDAY / 8.2.13

SOUNDING THE PATH OF THE SIGNAL

7:30

Doors 5:00

Presented in conjunction with **Zarouhie Abdalian/MATRIX 249**, each of the works in this evening's program proposes a novel treatment of the interaction between sound and the specific site of its production. Featuring works by Alvin Lucier, Maryanne Amacher, and others.

Programmed by Zarouhie Abdalian

FRIDAY / 8.23.13

NO AGE

7:30

Rock with experimental punk group No Age, country psych band Devin Gary and Ross (with artist/designer Gary Panter), and feel-good trio Sun Foot at a music/art fest organized by artist Chris Johanson. Browse an in-gallery sidewalk art fair featuring collaborative prints made by the musicians, all of whom are also artists. Separated by thousands of miles—in studios in Los Angeles, New York, and Portland—the artists keep it old school and share their work with each other through the mail.

Programmed by Chris Johanson

IN PERSON



VUKANI MAWETHU CHOIR: SOUTH AFRICAN HARMONIES SATURDAY / 6.22.13 / 2:00

Presented by the Berkeley World Music Festival
Enjoy a free afternoon performance in the sculpture garden by **Vukani Mawethu Choir**, an Oakland-based group known for spirituals and freedom songs sung in Zulu, Xhosa, Sethu, and English. Intoxicating alto and tenor harmonies meld into deep bass and lyrical sopranos in Vukani Mawethu's heartfelt repertoire of melodies that grew out of a centuries-long struggle for emancipation. For more information on the Berkeley World Music Festival, go to berkeleyworldmusic.org.
Free performance in BAM/PFA sculpture garden



KALEIDOSCOPE: AN INTRODUCTION BY REBAR'S MATTHEW PASSMORE FRIDAY / 7.26.13 / 6:00

Come hear Rebar founder **Matthew Passmore** discuss the design process for *Kaleidoscope*, the colorful interactive seating sculpture in Gallery B. Passmore and other members of the design team will talk about *Kaleidoscope* as social furniture and how artwork can improve the public realm. Followed by L@TE: Thingamajigs: Locating.
Included with L@TE admission

YANG FUDONG & PHILIPPE PIROTTE IN CONVERSATION TUESDAY / 8.20.13 / 6:00

Join artist **Yang Fudong** and BAM/PFA Adjunct Senior Curator **Philippe Pirotte** for a conversation focusing on the protagonists of Yang's films: young Chinese who, like the artist, have grown up in the rapidly transforming society of the new China. What are the ideals and anxieties of this generation? How do they struggle to retain personal dignity in a society adjusting to constant change? How do "minor intellectuals" (Yang's term) pursue spiritual freedom? Yang and Pirotte will also be on hand to introduce the artist's first film, *Estranged Paradise* (2002), at a screening on August 22 (see p. 2).

Conversation: admission free

Screening: PFA Theater admission applies



BEHIND THE SCENES: THE ART AND CRAFT OF CINEMA WITH EDITOR SAM POLLARD P. 13

We are delighted to welcome **Sam Pollard** to the PFA Theater for two evenings in June to discuss the art and craft of film editing. Pollard, best known for his many collaborations with Spike Lee, has been editing, producing, and directing key films about the African American experience for the past forty years.



DAVE KEHR & MICHAEL FOX ON FILM CRITICISM P. 22

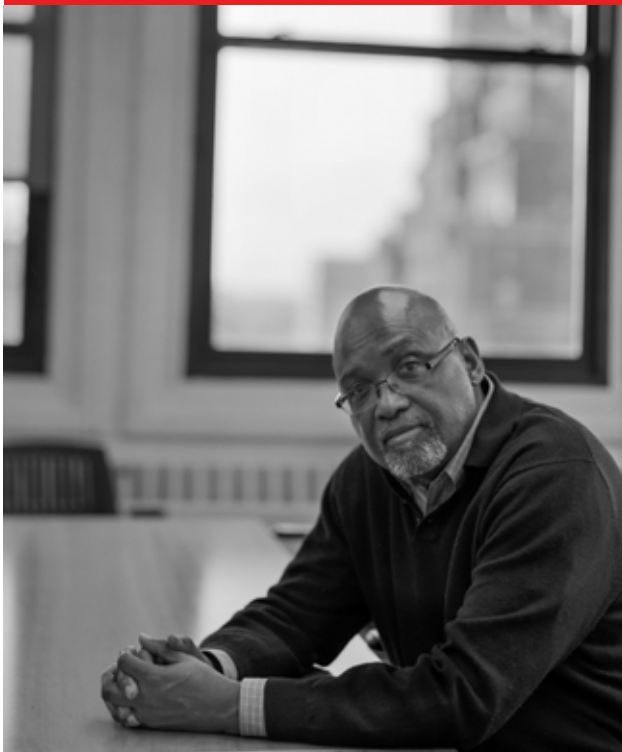
New York Times critic **Dave Kehr** (above) brings his perceptive commentary to the work of Raoul Walsh (1887–1980), who directed nearly one hundred features and shorts between 1913 and 1964. On August 1, Kehr joins local critic **Michael Fox** for a conversation about the current state of film criticism before introducing Walsh's *Wild Girl* (1932). On August 3, Kehr discusses and signs copies of his recent anthology, *When Movies Mattered*, and then introduces Walsh's 1953 Western *The Lawless Breed* and *Pursued*, his 1947 noir-Western starring Robert Mitchum.



AGNÈS GODARD, CINEMATOGRAPHER P. 14

The cinematographer **Agnès Godard** has rightfully been acclaimed for creating some of the most riveting, naturalistic, and sensual imagery in world cinema today. Over four nights in June, she will present a **Behind the Scenes** lecture on her art, as well as discuss her award-winning work with directors Agnès Varda, Ursula Meier, and Claire Denis.

BEHIND THE SCENES: THE ART AND CRAFT OF CINEMA WITH EDITOR Sam Pollard



This series, originally scheduled for last November, was postponed due to Superstorm Sandy.

Sam Pollard is best known for his collaborations with Spike Lee—he edited and/or produced *Mo' Better Blues*, *Jungle Fever*, *Girl 6*, *Clockers*, *Bamboozled*, *4 Little Girls*, *When the Levees Broke*, and *If God is Willing and Da Creek Don't Rise*. An early mentor, documentary filmmaker St. Clair Bourne, helped him see that “the work that I’m supposed to do is . . . to make sure I echo and support the stories of African-American people.” And for the last forty years, he has been editing, producing, and directing key films about the African American experience. Pollard’s own directorial efforts include *Slavery by Another Name* and episodes of Henry Hampton’s *Eyes on the Prize II* and *I’ll Make Me A World* (on which he was also coexecutive producer). He has taught at New York University since 1994.

We are pleased to welcome Pollard to the PFA Theater for a behind-the-scenes look at the art and craft of editing, followed by a screening of Craig Rice’s documentary *Half Past Autumn: The Life and Works of Gordon Parks*, a moving tribute to the great photographer and filmmaker. On June 29, he discusses his work on Spike Lee’s *Clockers*.

Kathy Geritz, Film Curator



Behind the Scenes is a collaboration between BAM/PFA and the San Francisco Film Society. Major support is provided by the National Endowment for the Arts.

GET MORE

For information on Sam Pollard’s **Behind the Scenes** workshop at the San Francisco Film Society on June 28, please go to sffs.org.



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THURSDAY / 6.27.13

BEHIND THE SCENES: SAM POLLARD ON FILM EDITING

7:00

Pollard’s editing experience began in documentary, and he is particularly drawn to its challenges. In tonight’s **Behind the Scenes** lecture, Pollard discusses his four decades as an editor using clips from both narrative and documentary films, concluding with a Q&A with the audience. Screening will begin at approximately 8:30 p.m.

FOLLOWED BY:

HALF PAST AUTUMN: THE LIFE AND WORKS OF GORDON PARKS

CRAIG RICE (U.S., 2000)

INTRODUCTION Sam Pollard

The fifteenth child of Kansas sharecroppers, Gordon Parks became one of the key figures of the twentieth-century American art world. His photographs, whether those of ordinary working Americans during his early career or of celebrities and politicians from his pioneering *Life* magazine work, helped define the emerging Civil Rights era, and provided essential insights into a rarely pictured African American community. Later, his films—ranging from the memoir *The Learning Tree* to his Blaxploitation epic *Shaft*—helped shape a new image of African Americans. Narrated by Alfre Woodard, this moving tribute highlights his influence, artistry, intelligence, and grace. JASON SANDERS

Written by Lou Potter. Photographed by Henry Adebajo, Greg Andracke, Brian Sewell. Edited by Sam Pollard. (91 mins, Color)

Total running time: c. 180 mins

SATURDAY/ 6.29.13

CLOCKERS

SPIKE LEE (U.S., 1995)

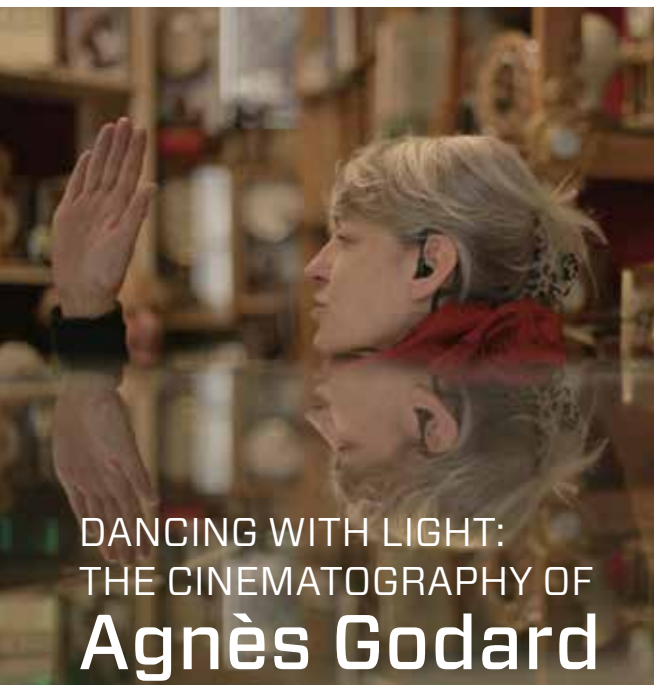
IN PERSON Sam Pollard

Mekhi Phifer delivered a career-launching debut in Spike Lee’s vigorous adaptation of an iconic Richard Price novel, set amid the hardscrabble world of Brooklyn projects and the schemers, dreamers, and drug dealers that try to survive therein. Sam Pollard’s expressionist, hard-cutting editing contributes to the film’s *cri de coeur*, which transforms the era’s then-popular “hood movies” into a nearly operatic take on confinement, violence, and urban paranoia. “Bleak, hallucinatory, and fearlessly heartfelt, *Clockers* is precisely what Lee wanted it to be: ‘the hood movie to end all hood movies’” (*Village Voice*). JASON SANDERS

Written by Lee, Richard Price, from the novel by Price. Photographed by Malik Hassan Sayeed. Edited by Sam Pollard. With Harvey Keitel, John Turturro, Delroy Lindo, Mekhi Phifer. (129 mins, Color, 35mm, From Universal Pictures)

1 Sam Pollard

2 *Clockers*, 6.29.13



DANCING WITH LIGHT: THE CINEMATOGRAPHY OF Agnès Godard

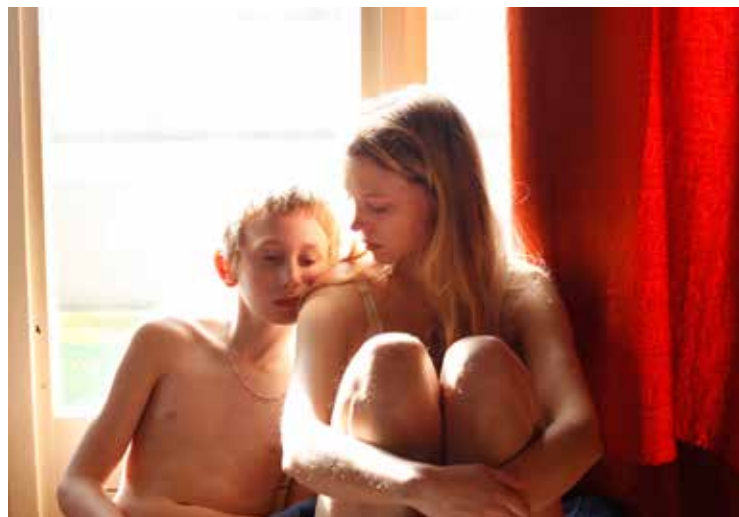
"If one feels limited by an image, it's an image that isn't successful," states one of the greatest cinematographers of our time, Agnès Godard, whose work with directors such as Wim Wenders, Agnès Varda, Ursula Meier, and Claire Denis has earned rightful acclaim as some of the most riveting, naturalistic, and sensual imagery in world cinema today. Originally a journalism student, Godard eventually turned to film, working as a camera operator and assistant on such legendary projects as Wenders's *Wings of Desire* and Peter Greenaway's *The Belly of an Architect* (both 1987). In 1991 a short film with then-emerging director Claire Denis, *Keep It for Yourself*, inaugurated a partnership that has now lasted over two decades and has become known for "a spellbinding visual beauty that reminds you of the transporting power of pure cinema" (*New York Times*). Whether in hand-held close-ups or vast long shots, kinetic movement or still contemplation, Godard's work is notable for a raw, naturalistic approach, with few extraneous flourishes, and above all for an almost loving attention to the human face and body. "I like to look at people, to look at them in order to love them," she notes. "It's like dancing with someone, except with a camera you don't touch them."

We are delighted that Agnès Godard will travel from France to present a **Behind the Scenes** lecture on the cinematographer's art on Thursday, June 13. She will be in residence for four evenings, sharing with us her passion for "finding the right image."

Jason Sanders, Film Note Writer

Dancing with Light is curated by Film Curator Kathy Geritz. **Behind the Scenes** is a collaboration between BAM/PFA and the San Francisco Film Society. Major support is provided by the National Endowment for the Arts. With special thanks to Cultural Services, Consulate General of France, San Francisco; the French American Cultural Society, San Francisco; and the French Institute Alliance Française, New York.

INSTITUT
FRANÇAIS



1 / 2 / 3 / 4 / 5

- 1 Agnès Godard
- 2 *Sister*, 6.14.13.
Courtesy Adopt Films.
- 3 *Trouble Every Day*, 6.15.13.
Courtesy The Film Desk /
Wild Bunch.
- 4 *Beau travail*, 6.15.13
- 5 *Home*, 6.13.13
- 6 *35 Shots of Rum*, 6.28.13.
Courtesy The Cinema Guild.

THURSDAY / 6.13.13

BEHIND THE SCENES: AGNÈS GODARD ON CINEMATOGRAPHY

7:00

Agnès Godard will take us behind the scenes of the art of cinematography in a talk followed by a Q&A with the audience. *Home* will screen at approximately 8:30 p.m.

FOLLOWED BY:

HOME

URSULA MEIER (SWITZERLAND/FRANCE/BELGIUM, 2008)

INTRODUCTION Agnès Godard

Both the natural-sounding dialogue and Agnès Godard's camerawork seem to generate from the characters organically, which keeps them fully human.

NEW YORK TIMES

Marthe (Isabelle Huppert), Michel (Olivier Gourmet), and their three children live a peaceful existence in a remote house that borders a long-unused stretch of highway. When the route one day suddenly opens to commuters, this bohemian clan's daily routine is thrown into disarray. What begins as annoyance and inconvenience, however, soon crosses over into paranoia, as the incessant traffic noise leads to sleep deprivation and fears concerning prolonged exposure to exhaust loom large. Alternately tense, touching, absurd, and frightening, *Home* is an invasion movie of another sort—where the spacecraft are vehicles and the aliens are ordinary motorists. JEREMY QUIST

Written by Meier, Antoine Jaccoud, Raphaëlle Valbrune, Gilles Taurand, Olivier Lorelle. Photographed by Agnès Godard. With Isabelle Huppert, Olivier Gourmet, Adélaïde Leroux, Madeleine Budd. (97 mins, In French with English subtitles, Color, 35mm, From Kino Lorber)

Total running time: c. 180 mins

FRIDAY / 6.14.13

SISTER

URSULA MEIER (FRANCE/SWITZERLAND, 2012)

7:00

IN PERSON Agnès Godard

(*L'enfant d'en haut*). Agnès Godard's second collaboration with Swiss director Ursula Meier finds the great cinematographer working with digital video for the first time. "The images don't have the same texture, the poetic charge is different, so you have to reinvent the images," she notes. At a Swiss Alps ski resort, a teenage girl dreams of love, while her preteen brother has more practical concerns: stealing from the idle rich who frolic down the slopes. An Alpine fable of two outcasts seeking warmth in an icy world, *Sister* is "simultaneously personal and political, intimate and bigger than any one life" (*New York Times*). JASON SANDERS

Written by Antoine Jaccoud, Meier, Gilles Taurand. Photographed by Agnès Godard. With Léa Seydoux, Kacey Mottet Klein, Martin Compston, Gillian Anderson. (97 mins, In French with English subtitles, Color, DCP, From Adopt Films)



SATURDAY / 6.15.13

BEAU TRAVAIL

CLAIRE DENIS (FRANCE, 1999)

IN PERSON Agnès Godard

Beau travail might be [Denis and Godard's] most spectacular accomplishment, a model of symbiosis between director and cinematographer. VILLAGE VOICE

(*Good Work*). A story of French Legionnaires isolated in a blisteringly beautiful African setting (Djibouti and surrounds), *Beau travail* evokes Camus's *The Stranger* as much as it does Melville's *Billy Budd*, on which it is abstractly based. Here loyalty, as in Melville, is a complex of suppressed eroticism and violence, as Sgt. Galoup (Denis Lavant) indulges a paranoid, irrational hatred for a beautiful young recruit. In this film Denis and Godard effectively hypnotize us, transforming what is, after all, a detachment of unemployed boys who have fled France for a colonial netherworld—a dream long since awakened from—into a dance of beauty, passion, and sadness. JUDY BLOCH

Written by Denis, Jean-Pol Fargeau, inspired by the novella *Billy Budd*, *Sailor* by Herman Melville. Photographed by Agnès Godard. With Denis Lavant, Michel Subor, Grégoire Colin, Richard Courcet. (90 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission New Yorker Films)

TROUBLE EVERY DAY

CLAIRE DENIS (FRANCE, 2001) NEW 35MM PRINT!

INTRODUCTION Agnès Godard

A portrait of devouring passion, *Trouble Every Day* is Denis's most troubling work, but its potency derives less from its explicit images than from the sincerity with which it pursues its carnal conceit. A doctor is both caregiver and captor to his wife, who suffers from a strange and deadly sexual affliction. Meanwhile, an American scientist (Vincent Gallo) keeps his virginal bride at bay as he attempts to manage his own dangerous appetites. Denis filters the tropes of vampire films and mad science through her own oblique and ultimately romantic point of view in what she stubbornly called "a naive and innocent film."

Written by Denis, Jean-Pol Fargeau. Photographed by Agnès Godard. With Vincent Gallo, Tricia Vessey, Béatrice Dalle, Alex Descas. (101 mins, In English and French with English subtitles, Color, 35mm, From Film Desk)

SUNDAY / 6.16.13

THE DREAMLIFE OF ANGELS

ERICK ZONCA (FRANCE, 1998)

IN PERSON Agnès Godard

Shot with a handheld camera and lots of natural light, the film has a sensuous, radiant surface that does justice to its title. . . . Godard . . . is a perfect cinematographer for Zonca. VILLAGE VOICE

(*La vie rêvée des anges*). Erick Zonca's debut feature won cinematographer Agnès Godard further accolades for the radiant, sensual beauty of her images, here shot on Super 16. Two young women, the elfin, streetwise Isa (Élodie Bouchez) and the more cynical, embittered Marie (Natacha Régnier), drift along the edges of French society; for them, every day is a struggle, whether with work, or with (or against) men. "With Super 16 it was possible to soften the picture and it suited the narrative better," notes Godard. "It created an intimacy which led to more simplicity." JASON SANDERS

Written by Zonca. Photographed by Agnès Godard. With Élodie Bouchez, Natacha Régnier, Grégoire Colin. (113 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Sony Pictures Classics)

WEDNESDAY / 6.26.13

NENETTE AND BONI

CLAIRE DENIS (FRANCE, 1996)

(*Nénette et Boni*). Abandoned by their father and bereft of their mother who recently died, nineteen-year-old Boni (Grégoire Colin) and his younger sister Nénette (Alice Houry) are barely on speaking terms, with life or with each other. Boni, a pizza-maker in his better moments, has turned his mother's Marseilles apartment into a space for sexual fantasy—in fine French film form, he lusts after the baker's wife, buns and all, a woman whose good-natured sensuality is the polar opposite of his own. When Nénette runs away from boarding school, seven months pregnant, the siblings circle around each other like wary strays. JUDY BLOCH

Written by Denis, Jean-Pol Fargeau. Photographed by Agnès Godard. With Grégoire Colin, Alice Houry, Valeria Bruni-Tedeschi, Vincent Gallo. (103 mins, In French with English subtitles, Color, 35mm, From Strand Releasing)

FRIDAY / 6.28.13

35 SHOTS OF RUM

CLAIRE DENIS (FRANCE, 2008)

(*35 rhums*). This deeply emotional yet light-of-touch *conte* follows a small circle of black Parisians and their friends in a roundelay of relationships that touches on almost every kind of love there is, from a father and daughter to the colleagues, neighbors, and friends that make up incidental families. Agnès Godard's cinematography richly limns an interior architecture in which objects take on an Ozu-like delicacy and immediacy, and uses train tracks to propel the story into the out-of-doors and, eventually, the future, as father and daughter face the inevitable: her independence. JUDY BLOCH

Written by Denis, Jean-Pol Fargeau. Photographed by Agnès Godard. With Alex Descas, Mati Diop, Grégoire Colin, Nicole Dogué. (100 mins, In French with English subtitles, Color, 35mm, From Cinema Guild)



Castles in the Sky: Masterful Anime from Studio Ghibli

Studio Ghibli's stunning films—marked by exquisite artistry, emotionally resonant themes, and absolutely memorable flights of fantasy—have forever altered the animated feature. Founded in Tokyo in 1985 by Hayao Miyazaki and Isao Takahata, Studio Ghibli has won wide recognition and countless awards as one of the world's foremost animation studios. The studio's stories of youthful protagonists, often young girls, who have transformative adventures filled with courage and vulnerability, tribulation and triumph, stir a familiar yet wondrous sense of the world. Once seen, who can ever forget the pudgy wood spirits of *My Neighbor Totoro*, the great hovering edifice of *Howl's Moving Castle*, or the fearless wolf-goddesses of *Princess Mononoke*?

We are delighted to present the full range of Studio Ghibli's output, from films that enthrall younger audiences such as *Ponyo* and *Kiki's Delivery Service*, to the more darkly delicious spectacles of *Nausicaä of the Valley of the Wind* and *Whisper of the Heart*. A centerpiece of our tribute is *From Up on Poppy Hill*, the latest feature by Goro Miyazaki, Hayao's son, a coming-of-age story that realistically captures early 1960s Japan.

Even if you already treasure Studio Ghibli's films on DVD, you won't want to miss this chance to appreciate their breathtaking beauty as it was meant to be seen: on the big screen.

Special note: Most films will be presented in their original form with English subtitles, but a select group intended for younger audiences will be shown dubbed in English.

Steve Seid, Video Curator

Special thanks to Dave Jesteadt of GKIDS and Dale Sophiea, the California Theater. All prints from GKIDS, unless noted otherwise.



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balloons for kids at every screening!

SUNDAY / 6.16.13

CASTLE IN THE SKY

HAYAO MIYAZAKI (JAPAN, 1986)

RECOMMENDED FOR AGES 8 AND UP

Flawless...the film which truly catapulted Miyazaki to the forefront of world animation. BILL GIBRON, POPMATTERS.COM

(*Tenku no shiro Laputa*). Perhaps the best pure adventure story ever made in Japanese animation, *Castle in the Sky* is a tale worthy of Jules Verne. In an imaginary Europe of a century ago, Pazu is a boy inventor who dreams of following the path of his explorer father who once sighted Laputa, a floating island built by a vanished advanced civilization. When Sheeta, a mysterious girl bearing a pendant connected to Laputa, literally falls into Pazu's mining town, the children become caught up in a race against both good-natured aerial pirates and ruthless government agents to claim the secrets of the castle in the sky. CARL HORN

Written by Miyazaki, based on the writings of Jonathan Swift. Voices by Mayumi Tanaka, Keiko Yokozawa, Kotoe Hatsui, Minori Terada. (123 mins, In Japanese with English subtitles, Color, 35mm)

SUNDAY / 6.23.13

KIKI'S DELIVERY SERVICE

HAYAO MIYAZAKI (JAPAN, 1989) ENGLISH-LANGUAGE VERSION

RECOMMENDED FOR AGES 5 AND UP

(*Majo no takkyubin*). When a witch turns thirteen, she must leave home for a year of training, so young Kiki takes off with her mother's broom, her father's radio, and her own black cat, the sardonic Jiji. Kiki's journey takes place in a gorgeously realized alternate Europe where quaint cobbled streets teem with 1930s-style cars and dirigibles appear on television. With help from women of several generations—a kindly baker, a grandmotherly customer, a free-spirited young painter—Kiki grapples with the same insecurities that trouble all adolescents, and learns that even when the magic of childhood fades, there are new enchantments to discover. JULIET CLARK

Written by Miyazaki, based on a book by Eiko Kadono. Voices by Kirsten Dunst, Debbie Reynolds, Phil Hartman, Janeane Garofalo. (105 mins, Dubbed in English, Color, 35mm)

4:30

- 1 *Howl's Moving Castle*, 8.18.13
- 2 *Castle in the Sky*, 6.16.13
- 3 *Kiki's Delivery Service*, 6.23.13
- 4 *Spirited Away*, 7.21.13
- 5 *Porco Rosso*, 7.14.13
- 6 *From Up on Poppy Hill*, 8.4.13
- 7 *Ponyo*, 6.30.13
- 8 *My Neighbor Totoro*, 8.25.13 >>

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SUNDAY / 6.30.13

PONYO

HAYAO MIYAZAKI (JAPAN, 2008)
ENGLISH-LANGUAGE VERSION

RECOMMENDED FOR AGES 5 AND UP

A movie for anyone who, like Miyazaki, can still happily commune with his inner five-year-old. SCOTT FOUNDAS, VILLAGE VOICE

(*Gake no ue no Ponyo*). Miyazaki heads to the water for this ecstatic fairy tale of Ponyo, a little goldfish princess who dreams of becoming a human girl, and the young boy who becomes her friend. As the seas begin to storm, can our two new friends survive both in water and on land? Inspired by Hans Christian Andersen's *The Little Mermaid*, *Ponyo* features the voice talents of Tina Fey, Matt Damon, Cate Blanchett, and others, and blends the storytelling finesse of a classic fable with Miyazaki's deep love for the environment and his talent for creating female characters who are strong, willful, and utterly lovable. JASON SANDERS

Written by Miyazaki. Voices by Noah Cyrus, Matt Damon, Cate Blanchett, Tina Fey. (103 mins, Dubbed in English, Color)

SUNDAY / 7.7.13

POM POKO

ISAO TAKAHATA (JAPAN, 1994)

RECOMMENDED FOR AGES 10 AND UP

(*Heisei tanuki gassen pompoko*). What to do when your forest home is about to be paved over to make room for another shopping mall? If you're the magical creatures of *Pom Poko*, there's only one thing to do: unite, and take on the humans!! "Starring" foxes, hawks, and especially the legendary roly-poly *tanuki*, Japan's mighty (and mighty cute) raccoon-like dogs who are skilled at both shape-shifting and playing jokes and pranks, this sly fantasy brings the fables of old Japan straight into the modern world to remind us of the rich stories, lives, and legends that linger far beyond (or just nearby) our dull suburban lives. JASON SANDERS

Written by Takahata. Voices by Shincho Kokontei, Makoto Nonomura, Yuriko Ishida, Norihei Miki. (119 mins, In Japanese with English subtitles, Color, 35mm)



SUNDAY / 7.14.13

PORCO ROSSO

HAYAO MIYAZAKI (JAPAN, 1992)

RECOMMENDED FOR AGES 9 AND UP

An enthralling, endearing, and mesmerizing piece of animation. TOM MES, MIDNIGHTEYE.COM

(*Kurenai no buta*). Sharing the sky with the wartime stories of Roald Dahl and Hemingway, *Porco Rosso* is an often whimsical adventure where the light heart of Miyazaki's previous films enters the shadow that would, five years later, cover his dark anime *Princess Mononoke*. Based on a watercolor comic the director drew for a model-building magazine about Marco, a (literally) pig-headed pilot who hunts "air pirates" over the late-1920s Adriatic, *Porco Rosso* is punctuated by the derring-do of early aviators like Curtis, an Errol Flynn look-alike, glimpses of a Europe in turmoil, and a hero who can't help but hog your attention.

Written by Miyazaki, based on his manga *The Age of the Flying Boat*. Voices by Shuichiro Moriyama, Tokiko Kato, Sanshi Katsura, Tsunehiko Kamijo. (93 mins, In Japanese with English subtitles, Color, 35mm)

SUNDAY / 7.21.13

SPIRITED AWAY

HAYAO MIYAZAKI (JAPAN, 2001)

RECOMMENDED FOR AGES 8 AND UP

ACADEMY AWARD® FOR BEST ANIMATED FEATURE, 2003

A masterpiece, pure and simple. DAVE KEHR, NEW YORK TIMES

(*Sen to Chihiro no kamikakushi*). Ever the nostalgic fabulist, Miyazaki builds a passage between modern Japanese life and the half-remembered realms of spirits and folklore in this compelling adventure. En route to their new suburban home, ten-year-old Chihiro and her parents stumble upon an abandoned theme park that turns out to be a true magic kingdom. When Mom and Dad undergo a terrible transformation, Chihiro's only chance to save them, and herself, is to become a servant in a bathhouse frequented by millions of gods. Miyazaki makes this fantastic world feel utterly real, populating it with complex, mutable characters and precisely calibrated visual details. JULIET CLARK

Written by Miyazaki. Voices by Rumi Hiiragi, Miyu Irino, Mari Natsuki, Takashi Naito. (125 mins, In Japanese with English subtitles, Color, 35mm)

SUNDAY / 7.28.13

PRINCESS MONONOKE

HAYAO MIYAZAKI (JAPAN, 1997)

RECOMMENDED FOR AGES 12 AND UP

A great film . . . one of the most visually inventive films I have ever seen. ROGER EBERT, CHICAGO SUN-TIMES

(*Mononoke Hime*). In a long-ago Japan, a war is raging for the future of the earth, one that sets the animal kingdom against humanity, nature against pollution, and harmony against chaos. Two humans stand between the worlds, and amid the bloodshed: San, a feral child raised by wolves, who considers herself animal and humans her enemies; and Ashitaka, a man whose tranquility hides a great power, and an even greater curse. Inspired by Asian folklore, medieval Japanese legends, and the *Epic of Gilgamesh*, *Princess Mononoke* combines animist myths, Japanese folklore, a matriarchal heroine, and a "green planet" ethos to create its own memorable world. JASON SANDERS

Written by Miyazaki. Voices by Tsunehiko Kamijo, Kaoru Kobayashi, Toshimasa Kondo, Yoji Matsuda. (133 mins, In Japanese with English subtitles, Color, 35mm)

SUNDAY / 8.4.13

FROM UP ON POPPY HILL

GORO MIYAZAKI (JAPAN, 2011)

RECOMMENDED FOR AGES 8 AND UP

(*Kokuriko-zaka kara*). Hayao Miyazaki's son Goro adapts his father's script for this animated tale of teenage love set in early 1960s Japan. Change is in the air, even in a sleepy seaside high school, where the shy but bright Umi meets Shun, an impassioned youth leader desperate to save the students' ancient clubhouse. Their growing friendship, however, could uncover a family secret that might unite them—or keep them apart. Lovingly recreating the cityscapes and styles of 1960s Japan, *From Up on Poppy Hill* recalls the realistic aesthetic of *Whisper of the Heart* and other period Ghibli films, but its memorable heroine is pure Miyazaki. JASON SANDERS

Written by Hayao Miyazaki, Keiko Niwa, based on a manga by Chizuru Takahashi and Tetsuro Sayama. Voices by Masami Nagasawa, Junichi Okada, Keiko Takeshita, Yuriko Ishida. (91 mins, In Japanese with English subtitles, Color, DCP)



SUNDAY / 8.11.13

WHISPER OF THE HEART

4:30

YOSHIFUMI KONDO (JAPAN, 1995)

RECOMMENDED FOR AGES 10 AND UP

(*Mimi wo Sumaseba*). Living in a cramped suburban apartment block, Shizuku is a bookish ninth-grader up against the prospect of a spirit-crushing educational track leading someday to a “career.” A sentimental John Denver tune is in the air, but she writes her own rueful lyrics to the melody. Yet in this stressed-concrete hometown of which she sings, there are secret doors that lead to another future. Like an heirloom violin, *Whisper of the Heart* sings from fragile verities; full of the promise of youth, the film is a bittersweet memorial for Kondo, a director who did not live to succeed his mentors at Ghibli. CARL HORN

Written by Hayao Miyazaki, based on the manga by Aoi Hiragi. Voices by Yuuko Honna, Kazuo Takahashi, Takashi Tachibana, Issei Takahashi. (111 mins, In Japanese with English subtitles, Color, 35mm)

SUNDAY / 8.18.13

HOWL'S MOVING CASTLE

4:00

HAYAO MIYAZAKI (JAPAN, 2004)

ENGLISH-LANGUAGE VERSION

RECOMMENDED FOR AGES 9 AND UP

Dazzling...an organic, childlike wonder, fabulously unpredictable and seethingly inventive. MICHAEL ATKINSON, VILLAGE VOICE

(*Hauru no ugoku shiro*). In an intricately rendered storybook land of seaside villages and windswept valleys, magic lives in the skies above, and sometimes in the towns below. Our doe-eyed heroine Sophie is the village hatmaker, but an encounter with the wicked Witch of the Wastes forces her into the clouds, and a world where fires talk, dogs spy for their wizard owners, and a ramshackle castle flies through the air. Home of the mysterious magician Howl, this moving castle becomes Sophie's home, as she learns to define herself and help Howl end both his own curse and an all-too-real war. JASON SANDERS

Written by Miyazaki, based on the novel by Diana Wynne Jones. Voices by Christian Bale, Lauren Bacall, Billy Crystal, Blythe Danner. (119 mins, Dubbed in English, Color, 35mm)

SUNDAY / 8.25.13

MY NEIGHBOR TOTORO

3:00

HAYAO MIYAZAKI (JAPAN, 1988)

ENGLISH-LANGUAGE VERSION

RECOMMENDED FOR AGES 4 AND UP

(*Tonari no Totoro*). Few films better capture the magic of childhood than *My Neighbor Totoro*, “a children's film made for the world we should live in, rather than the one we occupy” (Roger Ebert). Two young sisters move to the countryside for a long, sleepy summer to be near their sick mother. They soon make a new friend, Totoro, who is kindly, a bit chubby, and overly fond of umbrellas. Totoro also grows magic trees overnight, hops aboard huge “catbuses,” and is probably imaginary. Creating a magical space where the natural, spiritual, fantasy, and human worlds combine, *Totoro* revels in—and embodies—a true sense of wonder. JASON SANDERS

Written by Miyazaki. Voices by Dakota Fanning, Frank Welker, Cheryl Chase, Tim Daly. (87 mins, Dubbed in English, Color, 35mm)

NAUSICÄÄ OF THE VALLEY OF THE WIND

5:00

HAYAO MIYAZAKI (JAPAN, 1984)

RECOMMENDED FOR AGES 10 AND UP

(*Kaze no tani no Nausicaä*). In *Nausicaä*, genetically engineered weapons have burned civilization to the ground, leaving behind the seeds of a new global ecology that has made humans aliens on their own planet. A thousand years after the holocaust, *Nausicaä*'s eponymous princess—a girl both soldier and scientist—seeks to reconcile the last remnants of her still-warring species with the monstrous biological order overtaking earth. [Based on an early draft of Miyazaki's own thousand-page manga, *Nausicaä*] was and remains a stirring, sweeping epic of war and adventure, and one of the best science-fiction films made anywhere during the 1980s. CARL HORN

Written by Miyazaki, based on his manga. Voices by Sumi Shimamoto, Mahito Tsujimura, Hisako Kyoda, Goro Naya. (116 mins, In Japanese with English subtitles, Color, 35mm, PFA Collection)



A Theater Near You

As part of our ongoing series **A Theater Near You**, we present three digital restorations: the director's cut of Volker Schlöndorff's *The Tin Drum* (1979), Luis Buñuel's archetypal *Tristana* (1970), and Marcel Carné's revolutionary *Port of Shadows* (1938), which acts as an addendum to our recent *French Cinema Classics* series (when we accidentally received the wrong Marcel Carné print!). Also featured this summer are two sci-fi classics, Nicolas Roeg's *The Man Who Fell to Earth* (1976), a dark study of capitalism with David Bowie in his first screen role; and Kaneto Shindo's haunting and powerful masterpiece *Kuroneko* (1968). Finally, we are delighted to present Lech Majewski's critically acclaimed *The Mill and the Cross* (2010), an innovative filmic interpretation of Pieter Bruegel the Elder's painting *The Way to Calvary* that should please film and art enthusiasts alike.

Susan Oxtoby, Senior Film Curator



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1 *The Man Who Fell to Earth*, 6.20.13.
Courtesy Rialto Pictures.

2 *The Mill and the Cross*, 6.22.13.
Courtesy Kino Lorber, Inc.

3 *The Tin Drum*, 6.19.13

4 *Kuroneko*, 7.6.13. Courtesy Toho Co., Ltd



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WEDNESDAY / 6.19.13

THE TIN DRUM

VOLKER SCHLÖNDORFF (GERMANY/FRANCE, 1979)
RESTORED DIRECTOR'S CUT!

Has lost neither its ability to shock and disturb nor its biting, absurdist sense of humor. NEW YORK MAGAZINE (*Die Blechtrommel*). The rise of Nazism as seen through the diabolically knowing eyes of a child, the young David Bennent as Oskar. In choosing to remain a child, Oskar locates the politics of brutality in adult behavior, in the doomed setting of pre-World War II Danzig, where he experiences his mother's simultaneous marriage to a German and love affair with a Pole as a kind of Occupation. Schlöndorff's adaptation of Günter Grass's acclaimed novel is an unforgettable fantasia of surreal imagery, striking eroticism, and unflinching satire. We present the recently restored original vision, with twenty minutes of footage unseen since the film was released in 1979.

Written by Jean-Claude Carrière, Schlöndorff, Franz Seitz, with the collaboration of Günter Grass, based on his novel. Photographed by Igor Luther. With David Bennent, Mario Adorf, Angela Winkler, Daniel Olbrychski. (163 mins, In German with English subtitles, Color, DCP, From Janus Films/Criterion Collection)

THURSDAY / 6.20.13

THE MAN WHO FELL TO EARTH

NICOLAS ROEG (U.K., 1976)

"Thomas Newton" falls like an apple to earth. His diaphanous being has taken the form of David Bowie, androgynous earthling of the orange hair, pale skin, sad eyes. With a business partner, the alien establishes World Enterprises, an empire of images, in order to finance his journey home. The *New Yorker's* Anthony Lane wrote of the re-release, "Time has done nothing to reduce its cool, confounding strangeness. Here is a sci-fi movie dedicated to the notion that no planet, anywhere else in the galaxy, would look half as freakish as our own would to the inquiring visitor."

Written by Paul Mayersberg, based on the novel by Walter Tevis. Photographed by Anthony Richmond. With David Bowie, Rip Torn, Candy Clark, Buck Henry. (140 mins, Color, 35mm, From Rialto Pictures)

SATURDAY / 6.22.13

THE MILL AND THE CROSS

LECH MAJEWSKI (POLAND/SWEDEN, 2011)

(*Młyn i krzyż*). In his wonderfully creative cinematic interpretation of Pieter Bruegel the Elder's masterpiece *The Way to Calvary*, director Lech Majewski (PFA filmmaker in residence in 2007) utilizes film and computer technologies to create a multilayered world of sixteenth-century Flanders under the brutal Spanish occupation. A dramatization of characters drawn from the painting features Rutger Hauer as Bruegel, Michael York as his patron, and Charlotte Rampling as the Virgin Mary. Majewski goes "inside a masterpiece, and creat[es] a new one in *The Mill and the Cross*—an extraordinary example of both art-historical examination and CGI as a passport to unknown lands" (Nick Pinkerton, *Village Voice*).

Written by Majewski, Michael Francis Gibson, based on a book by Gibson. Photographed by Majewski, Adam Sikora. With Rutger Hauer, Michael York, Charlotte Rampling, Joanna Litwin. (92 mins, In English and Flemish with English subtitles, Color, 35mm, PFA Collection, permission Kino Lorber)

TRISTANA

LUIS BUÑUEL (SPAIN/ITALY/FRANCE, 1970)
DIGITAL RESTORATION!

Tristana (Catherine Deneuve) is a virginal young girl who goes to live with her guardian (Fernando Rey), an older man who eventually breaks through his facade of respectability and seduces her. She repays him a hundredfold, preying on his jealousy and taunting him with her perverse whimsies. Critic Tom Milne wrote: "Cripples, church bells, a crucifix, fetishistic feet, all bearing discreet witness to the torments of a tale of amour fou: *Tristana* is so absolutely inexorably a Buñuel film, telling everything but explaining nothing as it marshals wild cohorts of obsessions into a delicate filigree of pain, that it takes really Buñuelian language to describe it."

Written by Buñuel, Julio Alejandro, based on a novel by Benito Pérez Galdos. Photographed by Jose Aguayo. With Catherine Deneuve, Fernando Rey, Franco Nero, Lola Gaos. (95 mins, In Spanish with English subtitles, Color, DCP, From Douris Corp.)

SATURDAY / 7.6.13

PORT OF SHADOWS

MARCEL CARNÉ (FRANCE, 1938) DIGITAL RESTORATION!

A marvelously moody thriller. . . . Seldom has the seedy side of life seemed so utterly seductive. GEOFF ANDREW, BRITISH FILM INSTITUTE

(*Quai des brumes*). The first of the collaborations between director Marcel Carné and writer Jacques Prévert, *Port of Shadows* is a melancholy poem of life and death in the lower depths of Le Havre. Jean Gabin projects stubborn dignity and deep weariness as Jean, an army deserter who arrives one foggy night at an otherworldly waterfront dive. There he encounters underworld characters including a beautiful, troubled young woman (Michèle Morgan), who, like Jean, dreams of some kind of escape—from the past, from the shadowy streets, and from her sinister guardian (Michel Simon). Eugen Shufftan's atmospheric cinematography matches the lyrical pessimism of Prévert's dialogue. JULIET CLARK

Written by Jacques Prévert, based on the novel by Pierre Mac Orlan. Photographed by Eugen Shufftan. With Jean Gabin, Michèle Morgan, Michel Simon, Pierre Brasseur. (91 mins, In French with English subtitles, B&W, DCP, From Rialto Pictures)

KURONEKO

KANETO SHINDO (JAPAN, 1968)

(*Black Cat*). In twelfth-century Japan, a band of marauding samurai stumble upon two women living in an isolated hut. Moving swiftly from a long, quiet introduction to abrupt violence, the film sustains a haunting and suspenseful pace. Within this hallucinatory atmosphere, *Kuroneko*, like Shindo's *Onibaba* before it, remains a pointed condemnation of Japan's feudal past and, in its weird way, a celebration of the common people's immense energy for survival. "My sympathies," Shindo has said, "are expressed through the peasant mother . . . and her daughter-in-law. . . . My eyes, or rather the camera's eye, is fixed to view the world from the lowest level of society, not from the top."

Written by Shindo. Photographed by Kiyomi Kuroda. With Kichimon Nakamura, Nobuko Otowa, Kiwako Taichi, Kei Sato. (99 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, From Janus Films/Criterion Collection)

FROM THE ARCHIVE Treasures of Eastern European & Soviet Cinema

As a tribute to the late George Gund III, who passed away in January, we showcase a selection of 35mm films that he donated to BAM/PFA over the years. A great enthusiast for Eastern European and Soviet cinema, Gund often traveled to the Karlovy Vary Film Festival in Czechoslovakia and to places like Georgia, where he befriended and supported filmmakers. Spanning the decade of the late sixties to the late seventies, the works in this series are strong and diverse examples of film production from across the region.

From Hungary, we present *The Girl*, the first feature by Márta Mészáros, a freshly observed story of a young woman's search for her biological mother; Károly Makk's *Love*, with a poignant plot and restrained performances that earned the film the Jury Prize at Cannes; and Pál Zolnay's distinctive narrative-documentary hybrid, *Photography*, offering insights into a world that now seems long gone. Works from Czechoslovakia include *The Cremator*, a stylized allegorical film by Juraj Herz; and Jaromil Jires's *And Give My Love to the Swallows*, the story of a female resistance fighter sentenced to death by the Nazis, which has been compared to Bresson's *Trial of Joan of Arc*. From the Soviet Union come Otar Iosseliani's *Pastorale*, revealing aspects of daily life in a remote Georgian village and offering astute observations of societal tensions; and Nikita Mikhalkov's *Five Evenings*, which opens with a dynamic montage of Moscow street scenes and proceeds as a chamber drama anchored by strong performances. As we watch these films we will remember George Gund's passion for Eastern European cinema, and his great generosity to the Bay Area film community.

Susan Oxtoby, Senior Film Curator



1 / 2 / 3 / 4



FRIDAY / 6.21.13

THE GIRL

MÁRTA MÉSZÁROS (HUNGARY, 1968)

(*Eltávozott nap*). In her first feature, told in intuitive vignettes, Márta Mészáros achieves a rare and delicate balance, the depiction of personal relationships and needs within a finely observed political context. A lonely young working-class woman who has grown up in an orphanage seeks her real mother, only to find herself being passed off as a niece. In this, as in many of her other films, Mészáros depicts a profound restlessness and a search for personal truth among not one, but two generations of women, and examines the stratifications within Hungarian society that leave youth of both sexes alienated.

Written by Mészáros. Photographed by Tamás Somló. With Kati Kovács, Teri Horváth, Adám Szirtes, Gábor Agárdi. (80 mins, In Hungarian with English subtitles, B&W, 35mm, PFA Collection)

7:00

LOVE

KÁROLY MAKK (HUNGARY, 1971)

Recalls the best work of Satyajit Ray . . . creates a world dense with feeling, with echoes, aural and visual, of past and present. VINCENT CANBY

(*Szelerem*). Winner of the Jury Prize at Cannes, Makk's *Love* is one of the great masterpieces of Hungarian cinema, "a marvelous film, made with a precision of eye and spirit which records real love" (Penelope Gilliatt, *The New Yorker*). Largely set in an apartment in Budapest during the oppressive Stalinist era of the early fifties, the serenely beautiful *Love* tells of an elderly, bedridden woman (brilliantly played by Lili Darvas) whose romanticized memories of the old Austro-Hungarian Empire and her youth before the onslaught of World War I offer her some reprieve from her present existence. SUSAN OXTOBY

Written by Tibor Déry, based on two of his short stories. Photographed by Janos Toth. With Lili Darvas, Mari Töröcsik, Iván Darvas, Erzsébet Orsolya. (86 mins, In Hungarian with English subtitles, B&W, 35mm, PFA Collection)

8:40

FRIDAY / 6.28.13

THE CREMATOR

JURAJ HERZ (CZECHOSLOVAKIA, 1968)

(*Spalovár mrtvol*, a.k.a. *Carnival of Heretics*). An extraordinary dark fantasy that is at once allegory and hyperrealism—much like the era it depicts, the rise of Nazism. Based on a novella by Ladislav Fuks, it tells of a conscientious Prague crematorium employee who becomes so taken with the importance of his work—he believes that by burning their bodies he is liberating the souls of the departed—that he begins selectively murdering new victims. This eerie political horror-thriller recalls the German Expressionist works of Murnau and Lang. Like them, Juraj Herz relies on a meticulously observed reality to provide its own grotesque impact. JUDY BLOCH

Written by Herz, Ladislav Fuks, based on a novella by Fuks. Photographed by Stanislav Milota. With Rudolf Hrusínský, Vlasta Chramostová, Jana Stehnová, Milos Vognic. (100 mins, In Czech with English subtitles, B&W, 35mm, PFA Collection)

9:00

SATURDAY / 6.29.13

PHOTOGRAPHY

PÁL ZOLNAY (HUNGARY, 1974)

(*Fotográfia*). Pál Zolnay, who is also known as a distinguished documentary filmmaker, weaves documentary and fiction together in this striking work about truth and photographic illusion. Zolnay casts two actors as traveling photographers wandering the back roads of Hungary, where they discover that the people they photograph ("played" by nonactors) adopt poses that do not reflect who they really are. Beautifully photographed, *Photography* reveals Zolnay's true affection for his real-life subjects. The film "provokes serious thought about the nature of self-delusion, while never forgetting that people are still the most extraordinarily entertaining subject available to any filmmaker" (*Variety*). SUSAN OXTOBY

Written by Zolnay, Orsolya Székely. Photographed by Elemér Ragályi. With István Iglódi, Márk Zala, Ferenc Sebő. (80 mins, In Hungarian with English subtitles, B&W, 35mm, PFA Collection)

6:30



- 1 *Pastorale*, 7.10.13
- 2 *The Girl*, 6.21.13
- 3 *Five Evenings*, 7.13.13
- 4 *Love*, 6.21.13

WEDNESDAY / 7.10.13

PASTORALE

OTAR IOSELIANI (U.S.S.R., 1975)

Otar Iosseliani is [Georgia's] greatest director . . . an ironic commentator on ordinary life in a very extraordinary corner of the U.S.S.R. TOM LUDDY

Set in a rural Georgian village, "*Pastorale* is very much a tone-poem. Iosseliani's sharp perceptions are constantly aimed toward sardonic juxtapositions, in the subtlest sense, to establish those wistful ironies of human behavior that exist when cultural patterns coexist behind invisible barriers. . . . The village is not at all cozy-cute, but unflinchingly grubby; the mud, poverty, insouciant pigs, goats, and chickens, plus the eternal outhouse, are just there—the labor, too, for the women do everything without modern conveniences" (Albert Johnson).

Written by Rezo Inanichvili, Otar Mekshrichvili, Iosseliani. Photographed by Abessalom Maisuradze. With Rezo Tsarchalachvili, Lia Tokkadse-Djigueli, Marina Kartzevadze. (94 mins, In Georgian with English subtitles, Color, 35mm, PFA Collection)

SATURDAY / 7.13.13

FIVE EVENINGS

NIKITA MIKHALKOV (USSR, 1979)

(*Pyat vecherov*). Based on a play by the popular yet controversial Soviet playwright Alexandr Volodin, *Five Evenings* is set in Moscow and tells of the bittersweet reunion of two former lovers who have been separated since Hitler's 1941 invasion of Russia. The film follows them through five evenings of conversation, dinners, arguments . . . and lies, two lonely people trying to convince each other that they are not lonely. *Variety's* Ron Holloway describes Volodin as a playwright who "shows a remarkable talent for describing the ethical and moral problems of the everyday, as well as presenting characters with psychological depth."

Written by Alexandr Adabashyan, based on the play by Alexandr Volodin. Photographed by Pavel Lebeshev. With Stanislav Lyubshin, Lyudmila Gurchenko, Valentina Telichkina, Larisa Kuznetsova. (100 mins, In Russian with English subtitles, Color/B&W, 35mm, PFA Collection)

FRIDAY / 7.19.13

AND GIVE MY LOVE TO THE SWALLOWS

JAROMIL JIRES (CZECHOSLOVAKIA, 1971)

(*A Pozdravuji Vlastovsky*, a.k.a. *Give My Love to the Swallows*). Jaromil Jires (best known for *Valerie and Her Week of Wonders*) based the lyrical *And Give My Love to the Swallows* on the experiences of young Czech resistance fighter Maruska (Marie) Kuderiková, who was imprisoned by the Nazis and sentenced to death. Jires has written: "When I read Marie Kuderiková's notes written in prison they attracted me for many reasons. For example, because [they are] remarkable literature, which with an imminent presence expresses the feelings, ideas, the internal life of a person in an exceptional situation. It is almost unbelievable that these are the thoughts of a young woman condemned to death. Her farewell letter is full of humility, love, internal strength."

Written by Jires. Photographed by Jan Curík. With Magda Vášáryová, Viera Strníšková, Július Vasek, Hana Pasteriková. (86 mins, In Czech with English subtitles, Color, 35mm, PFA Collection)

SATURDAY / 7.20.13

THE MAPLE AND JULIANA

STEFAN UHER (CZECHOSLOVAKIA, 1972)

(*Javor a Juliana*). After the Soviet invasion of 1968 and subsequent cultural crackdown, many filmmakers turned either to children's films or to fables for their creative outlet; this 1972 fable by Slovakian director Stefan Uher ranks as one of this phenomenon's most fascinating examples. Based on medieval Slovakian folk ballads and legends, the film concerns a lovelorn girl turned into a maple tree. Three wandering musicians foolishly cut the spirit-tree down and fashion instruments out of its haunted wood, and are cursed as a result. *The Maple and Juliana* is both a fable blacker than the Brothers Grimm, and a telling commentary on its time. JASON SANDERS

Written by Uher, Alfonz Bednár, based on Slovakian ballads. Photographed by Stanislav Szomolányi. With Martin Huba, Juraj Kukura, Beata Znaková, Gustáv Valach. (92 mins, In Czech with English subtitles, Color, 35mm, PFA Collection)



FREE OUTDOOR SCREENING

IN THE BAM/PFA SCULPTURE GARDEN

THURSDAY / 8.22.13 / 8:30

THE TROUBLEMAKER

THEODORE J. FLICKER (U.S., 1964)

Plus some swingin' surprises including a special beat poetry reading by Adam Sussman.

Too hip to howl? Then you won't want to be seen at this scene: a free flick by Theodore Flicker—*The Troublemaker*, a finger-snappin' exposé of a bumpkin opening a coffeehouse in Greenwich Village. Jack (Tom Aldredge) discovers being a purveyor of cool is hot, everybody wants a piece: the building inspectors, the bureaucrats, even the mobsters. While he's fighting off the finaglers, he's haunting the voluptuous Village with his gal-pal, played by Joan Darling. This groovin' guffaw was written by Buck Henry who would soon pen *The Graduate* and later become a regular guest on *Saturday Night Live*. All for a cup of joe.

Written by Flicker and Buck Henry. Photographed by Gayne Rescher. With Tom Aldredge, Joan Darling, Buck Henry, Godfrey Cambridge, James Frawley. (80 mins, B&W, 16mm, PFA Collection, permission Janus Films)

A CALL TO ACTION THE FILMS OF Raoul Walsh

You can easily imagine that declarative word “action,” with all its promise and anticipation, gleefully springing from the lips of director Raoul Walsh, not once but countless times on countless sets. Walsh (1887–1980), who became an assistant to D.W. Griffith in 1914, was a director’s director, an inspired pro with an unbridled desire to just make movies. And make them he did—nearly one hundred features and shorts, produced between 1913 and 1964. From *Regeneration* (1915), the first feature-length gangster film, to *White Heat* (1949) with James Cagney yelling “top of the world,” from John Wayne’s restless pioneer in *The Big Trail* (1930), to Ida Lupino’s shrewish wife in *They Drive By Night* (1940), from the grueling trenches of *What Price Glory* (1926) to the Freudian forested West of *Pursued* (1947), Walsh plied genre, storyline, and staging with great artistic instincts and a flair for the pathos-imbued spectacle. In Walsh’s world, action was more than an imperative, it was an ethos.

As part of a **Behind the Scenes** presentation on August 1, our special guest *New York Times* critic Dave Kehr, who has written eloquently about Walsh, will be in conversation with Michael Fox, a Bay Area-based film critic and member of the San Francisco Film Critics Circle. *Sight and Sound* describes Kehr as “one of the most gifted film critics to come out of America, the peer of James Agee and Pauline Kael.” On the following Saturday, Kehr discusses and signs copies of *When Movies Mattered*, a recently released collection of his critical writing.

Steve Seid, Video Curator

Behind the Scenes is a collaboration between BAM/PFA and the San Francisco Film Society. Major support is provided by the National Endowment for the Arts. This series is inspired by a recent retrospective presented by the Cineteca Bologna. Thanks to Guy Borlée, Coordinator, Cineteca Bologna’s Cinema Ritrovato. Further thanks to our colleagues at The Museum of Modern Art and the UCLA Film and Television Archive and Caitlin Robertson at 20th Century Fox for the loan of invaluable prints.



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FRIDAY / 7.5.13

SAILOR'S LUCK

RAOUL WALSH (U.S., 1933) VAULT PRINT!

7:00

“A study in controlled chaos in which an improvisatory tone masks a careful development of the central romantic relationship and a shrewdly calibrated use of deep-focus space.” DAVE KEHR

This tightly structured rambunctious comedy stars James Dunn and Sally Eilers, whose teaming in Frank Borzage’s *Bad Girl* had established them as Fox’s leading couple. He’s a sailor on shore leave; she’s an unemployed beauty. Their physical attraction is mutual, but before they can become a couple they must overcome a number of comic misunderstandings, most of them engineered by Eilers’s oily landlord (Victor Jory). *Sailor’s Luck* climaxes with a fight scene in a dance hall scarcely less epic than the battles in *What Price Glory*, and just as superb.

Written by Marguerite Roberts, Charlotte Miller. Photographed by Arthur Miller. With James Dunn, Sally Eilers, Victor Jory, Sammy Cohen. (78 mins, B&W, 35mm, From Criterion Pictures/20th Century Fox)

ME AND MY GAL

RAOUL WALSH (U.S., 1932) VAULT PRINT!

8:40

On New York’s Pier 13, a dockside philosopher discusses the news of the day with beat cop Danny Dolan (Spencer Tracy). “Nuts to social economy, what’s on the sportin’ page?” Dolan asks impatiently, setting the tone for this comedy that makes the stuff of sociology into slangy, breezy sport. Into a ramshackle plot that entangles the romance between Danny and Helen (Joan Bennett), a gum-chewing hash slinger, with the crimes of a mobster hiding out in an attic, Walsh crams innumerable bits of casual comic business, keeping the visual gags running while the characters crack wise. Oh, and there’s a moral, too: “Married women don’t cheat—much.”

Written by Arthur Kober, from a story by Philip Klein, Barry Connors. Photographed by Arthur Miller. With Spencer Tracy, Joan Bennett, Marion Burns, George Walsh. (79 mins, B&W, 35mm, From Criterion Pictures/20th Century Fox)

FRIDAY / 7.12.13

REGENERATION

RAOUL WALSH (U.S., 1915) ARCHIVAL PRINT!

7:00

LIVE MUSIC Judith Rosenberg on piano

The first feature-length gangster film, *Regeneration* is a masterwork of pre-1920s American cinema. It’s a fascinating excursion into New York, particularly the slums where Walsh shot, recruiting indigents from Hell’s Kitchen as extras. Swedish actress Anna Q. Nilsson stars as a society girl running a Bowery mission where she meets Rockcliffe Fellowes, a gang leader with roots as a battered kid from the Lower East Side. Tailed by a nemesis named Skinny the Rat and a kindly shadow called Hunchy, he does battle with the D.A. and the Devil, and wins the girl’s love before the final shootout.

Written by Walsh, Carl Harbaugh, based on *My Mamie Rose: The Story of My Regeneration* by Owen Kildare. Photographed by Georges Benoit. With Anna Q. Nilsson, Rockcliffe Fellowes, William Sheer, Carl Harbaugh. (61 mins, Silent, B&W, 35mm, Preserved by The Museum of Modern Art with support from the Celeste Bartos Fund for Film Preservation, permission Criterion Pictures/20th Century Fox)

THE YELLOW TICKET

RAOUL WALSH (U.S., 1931) VAULT PRINT!

8:30

Walsh radically reconsiders screen space in this adaptation of a 1914 stage drama about a Jewish woman (Elissa Landi) forced to accept a passport identifying her as a prostitute in order to travel within Imperial Russia. Working with the great cinematographer James Wong Howe, Walsh assembles shots of astounding spatial complexity, such as Landi’s attack on the Czarist official (Lionel Barrymore), which are highly inventive (and thrilling to watch). A young Laurence Olivier makes his American film debut, though he would later prefer to date his Hollywood career from his breakthrough performance in *Wuthering Heights* (1939).

Written by Jules Furthman, from the play by Michael Morton. Additional dialogue by Guy Boulton. Photographed by James Wong Howe. With Elissa Landi, Lionel Barrymore, Laurence Olivier, Walter Byron. (81 mins, B&W, 35mm, From Criterion Pictures/20th Century Fox)



- 1 *They Died with Their Boots On*, 7.24.13
- 2 *What Price Glory*, 7.27.13
- 3 *High Sierra*, 8.7.13
- 4 *Regeneration*, 7.12.13
- 5 *Wild Girl*, 8.1.13

SUNDAY / 7.14.13

THE BIG TRAIL

RAOUL WALSH (U.S., 1930) [ARCHIVAL PRINT!](#)

6:30

In this sound-era epic, a young John Wayne, in his first starring role, personifies the restless spirit of those early wagon-train “armies” of settlers, out to conquer the wilds (and the natives) of North America. But the film itself was an adventure, having been produced in one of the earliest widescreen processes, Fox Grandeur, a 70mm format. William K. Everson describes *The Big Trail* as “literally the definitive film of its type. Much of it is still genuinely breathtaking, especially the climb down the sheer cliffs, with the roping of wagons and cattle. It’s a fine piece of Americana.”

Written by Jack Peabody, Marie Boyle, Florence Postal, from a story by Hal G. Evarts. Photographed by Lucien Andriot. With John Wayne, Marguerite Churchill, El Brendel, Tully Marshall. (122 mins, B&W, 'Scope, 35mm, Preserved by The Museum of Modern Art with support from the Film Foundation, permission Criterion/20th Century Fox)

THURSDAY / 7.18.13

OBJECTIVE BURMA

RAOUL WALSH (U.S., 1945)

7:00

Walsh’s down-and-dirty account of a mission to knock out a Japanese radar station deep in the Burmese jungle has been criticized for leaving out any reference to the British, who took a significant part in the Allied offensive that freed Burma, but it remains one of the fastest-paced, most exciting combat movies of the war. Errol Flynn and his fifty-man paratroop unit drop deep behind enemy lines only to discover that they’ll have to fight their way through 150 miles of enemy-infested jungle to safety. With stunning photography by James Wong Howe—a parachute-jumping sequence and a night attack are standouts. **MICHAEL GOODWIN**

Written by Randal MacDougall, Lester Cole, based on a story by Alvah Bessie. Photographed by James Wong Howe. With Errol Flynn, William Prince, James Brown, George Tobias. (142 mins, B&W, 35mm, From Warner Bros.)

WEDNESDAY / 7.24.13

THEY DIED WITH THEIR BOOTS ON

RAOUL WALSH (U.S., 1942)

7:00

Forget the history books and thumb through to the action: Walsh’s sweeping bio-pic of General Custer’s tragic trajectory may be factually false, but when it comes to grand Union assaults at Gettysburg and cavalry charges at the Little Big Horn, he certainly gets it right. Errol Flynn, as a quickly rising West Point grad, never looked better in a buckskin tunic, good enough to attract Beth soon-to-be Custer, the adoring warrior wife (played by Olivia de Havilland) with Hattie McDaniel in tow. We know the ending well, but Walsh leads a very cinematic charge that makes the rush toward massacre marvelous.

Written by Wally Kline, Aeneas MacKenzie. Photographed by Bert Glennon. With Errol Flynn, Olivia de Havilland, Arthur Kennedy, Anthony Quinn. (138 mins, B&W, 35mm, From Warner Bros.)

SATURDAY / 7.27.13

WHAT PRICE GLORY

RAOUL WALSH (U.S., 1926) [ARCHIVAL PRINT!](#)

6:00

LIVE MUSIC [Judith Rosenberg on piano](#)

Released a year after the very successful *The Big Parade*, *What Price Glory* is Walsh’s first high-caliber war film and it’s camouflaged beneath the same antiwar sentiment as the former. Unusually gritty battle scenes wallow in the muck of trenches even Kubrick would be proud of. But the real terrain to be taken is that of masculine rivalry. In roles they would reprise three times, Victor McLaglen and Edmund Lowe begin as suitors to the very suitable Dolores Del Rio, until the dreary realities of war arrive. Adapted from a notably bawdy play, lip-readers had a field day as McLaglen and Lowe dropped some profane bombshells.

Written by James T. O'Donohoe, based on the play by Laurence Stallings and Maxwell Anderson. Photographed by Barney McGill, John Marta, John Smith. With Victor McLaglen, Edmund Lowe, Dolores Del Rio, William V. Mong. (120 mins, Silent, B&W, 35mm, Preserved by The Museum of Modern Art with support from the Celeste Bartos Fund for Film Preservation, permission Criterion Pictures/20th Century Fox)

THURSDAY / 8.1.13

BEHIND THE SCENES: FILM CRITICS DAVE KEHR & MICHAEL FOX IN CONVERSATION

7:00

As a critic with both the *Chicago Tribune* and the *Chicago Reader*, Dave Kehr was known for his ornery opinions, often disagreeing with his colleagues by critically rejecting such esteemed films as *Raging Bull* and *Apocalypse Now*, but doing so with impeccable literacy and insight. Now, among other things, he contributes a weekly column on DVD releases to the *New York Times*, where he writes about revivals and rediscoveries. In this conversation, Kehr and Fox will focus on that aspect of film criticism—writing about film history in a very public forum but beyond the reach of the current release. Screening follows at 8:30 p.m.

FOLLOWED BY: WILD GIRL

RAOUL WALSH (U.S., 1932) [ARCHIVAL PRINT!](#)

INTRODUCTION [Dave Kehr](#)

A significant rediscovery, Walsh’s only Western between *The Big Trail* (1930) and *Dark Command* (1940) is an affectionate parody of the silent Westerns he himself made as a young director. The film begins with the characters introducing themselves as if they were stock figures—Joan Bennett as the tomboy heroine, Salomy Jane; Charles Farrell as the silent stranger in town; Ralph Bellamy as the morally ambiguous gambler. Filming among the giant redwoods of Sequoia National Park, Walsh constructs a West very unlike the familiar desert landscapes—a lush, fertile country, as seemingly crowded with people as the New York City of *Me and My Gal*.

Written by Doris Anderson, based on the short story “Salomy Jane’s Kiss” by Bret Harte. Photographed by Norbert Brodine. With Joan Bennett, Charles Farrell, Ralph Bellamy, Eugene Pallette. (74 mins, B&W, 35mm, Preserved by The Museum of Modern Art with support from the National Endowment for the Arts and the Celeste Bartos Fund for Film Preservation, permission Criterion/20th Century Fox)

Total running time: c. 165 mins





SATURDAY / 8.3.13

SPECIAL EVENT: BOOK SIGNING & DISCUSSION WITH DAVE KEHR

6:00

New York Times critic Dave Kehr discusses and signs copies of his recent book, *When Movies Mattered: Reviews from a Transformative Decade*, an anthology of his writings from the 1970s and 1980s, before the screening of *The Lawless Breed* at 6:30 p.m.

FOLLOWED BY:

THE LAWLESS BREED

RAOUL WALSH (U.S., 1953) NEW PRINT!

INTRODUCTION Dave Kehr

Texas desperado John Wesley Hardin was a killer's killer. He was credited with twenty-seven deaths in self-defense, though by his own account it's considerably higher. No less than Wild Bill Hickok once said, "I'll be damned if I've ever met anybody forced to do so much self-defending as that boy." Walsh brings us this outsized outlaw in episodic fashion, you could say posse by posse. Twenty-something Rock Hudson plays Hardin with a light trigger-finger and great conviction, especially when saddled with wife, Julie Adams. What makes *The Lawless Breed* unusual is not the Old West gunplay, but the ambivalence of its wounded protagonist.

Written by Bernard Gordon, based on the book *The Life of John Wesley Hardin* by John Wesley Hardin. Photographed by Irving Glassberg. With Rock Hudson, Julia Adams, Hugh O'Brien, Mary Castle. (82 mins, Color, 35mm, From Universal Pictures)

Total running time: 112 mins

PURSUED

RAOUL WALSH (U.S., 1947) ARCHIVAL PRINT!

INTRODUCTION Dave Kehr

This indisputably greatest of noir-Westerns sets its dark storyline under cinematographer James Wong Howe's oppressive clouds and menacing cliffs. Freudian psychodrama and fated family tragedy, *Pursued* revolves around the brooding performance of Robert Mitchum, haunted by a childhood nightmare of spurs and gunshots. The flashback structure finds Mitchum in turn-of-the-century New Mexico, beset by the return of a one-armed nemesis (Dean Jagger) and by his love-hate relations with his steely foster mother (Judith Anderson) and foster sister (Teresa Wright). Walsh, after a career of memorable Westerns, looked back on *Pursued* as his favorite: "I love that movie," he said. SCOTT SIMMON

Written by Niven Busch. Photographed by James Wong Howe. With Robert Mitchum, Teresa Wright, Judith Anderson, Dean Jagger. (101 mins, B&W, 35mm, From UCLA Film and Television Archive, permission Paramount Pictures)

WEDNESDAY / 8.7.13

HIGH SIERRA

RAOUL WALSH (U.S., 1941)

The last of the great gangster films, *High Sierra* ushers the genre into the forties, and the gangster himself into the role of existential antihero. With a script so good its criminal, penned by John Huston and W.R. Burnett, *High Sierra* also boasts Bogart at his best as "Mad Dog" Roy Earle, recently sprung from jail and hiding out in the Sierras after a new robbery—a "no exit" situation which ends in a mountain shootout. Ida Lupino, as the hard-bitten cabaret singer who falls in love with Earle, here creates a mesmerizing "supporting role" that can tame even a mad dog.

Written by John Huston, W.R. Burnett, based on a novel by Burnett. Photographed by Tony Gaudio. With Humphrey Bogart, Ida Lupino, Arthur Kennedy, Cornel Wilde. (96 mins, B&W, 35mm, From Warner Bros.)

SATURDAY / 8.10.13

THEY DRIVE BY NIGHT

RAOUL WALSH (U.S., 1940)

Walsh's atmospheric depiction of the long haul to livelihood in the Great Depression features Humphrey Bogart and George Raft as brothers keeping just this side of the white line trying to save a trucking business from anxious creditors. Ida Lupino enters the scene as the wife of a trucking company owner with whom Raft takes a job, and dominates the rest of the film, which turns from social drama to melo-murder-drama. If the best thing about *They Drive by Night* is the gripping first half, certainly the second best thing is Ida Lupino going berserk on the witness stand.

Written by Richard Macaulay, Jerry Wald, from the novel *Long Haul* by A.I. Bezzerides. Photographed by Arthur Edeson. With Ida Lupino, George Raft, Humphrey Bogart, Ann Sheridan. (93 mins, B&W, 35mm, From Warner Bros.)

WHITE HEAT

RAOUL WALSH (U.S., 1949)

After a five-year absence, James Cagney returned to Warner Brothers in a burst of fiery glory as Cody Jarrett, a cocky gangster hell-bent on mayhem. In 1949, to an America becoming aware of Freud, the gangster was no longer depicted as a product of the Depression era but, in the studio's words, as "a homicidal paranoiac with a mother fixation." When Walsh—who had earlier chronicled the rise (*The Roaring Twenties*) and fall (*High Sierra*) of the gangster—moved inside his mind, though, he didn't abandon the world of physical action. This is a fast-paced, violent classic of the American gangster genre.

Written by Ivan Goff, Ben Roberts, from a story by Virginia Kellogg. Photographed by Sid Hickox. With James Cagney, Virginia Mayo, Edmond O'Brien, Steve Cochran. (114 mins, B&W, 35mm, From Warner Bros.)

6 *The Lawless Breed*, 8.3.137 *Pursued*, 8.3.138 *They Drive By Night*, 8.10.13



1 *La tête d'un homme*, 7.11.13

2 *Stray Dog*, 7.13.13

DARK NIGHTS Simenon and Cinema

Georges Simenon's taut, slim novels are perfect companions for summer vacations. His stout Inspector Maigret, pipe clenched between his teeth, has investigated hundreds of crimes, less obsessed by chasing clues than motivated by Simenon's own motto, "to understand without condemning." Working intuitively, with vital breaks to enjoy food and drink, Maigret inhabits a criminal's character, empathizing with the reasons why they act as they do. Written between the moneymaking Maigret mysteries, Simenon's darker *romans durs*, or psychological novels, detail how ordinary lives derail, whether through weariness, weakness, or deluded dreams.

While in no way approaching Simenon's own prolific output, a number of mysteries, thrillers, and melodramas have brought his prose to the screen. Although Simenon was skeptical about cinema adaptations, directors Julien Duvivier, Marcel Carné, and Claude Chabrol in France; the lesser-known Phil Karlson and Henry Hathaway in the United States; and, most recently, the Hungarian Béla Tarr have all paid fitting cinematic tribute to Simenon's unique understanding of human frailty. Akira Kurosawa, too, was a fan, writing an homage to Simenon and then adapting it to film. Read the books, join us to see a rich array of movies, and spend the summer understanding the darkness that lies within.

Kathy Geritz, Film Curator

Curated in collaboration with Jed Rapfogel at Anthology Film Archives. With thanks to Julie Pearce and Waltraud Loges, National Film Archive/British Film Institute; Fereidoun Mahboubi, CNC; Todd Wiener and Steven Hill, UCLA Film and Television Archive; Mark Johnson, Harvard Film Archive; Denis Bisson and Nora Orallo, Cultural Services, Consulate General of France, San Francisco; Christopher Lane and Michael Horne, Sony Pictures.

INSTITUT
FRANÇAIS



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THURSDAY / 7.11.13

LA TÊTE D'UN HOMME

7:00

JULIEN DUVIVIER (FRANCE, 1933) ARCHIVAL PRINT!

(*A Man's Neck, A Man's Head*). One of the first great screen incarnations of Georges Simenon's famous sleuth, Inspector Maigret. Only months after Jean Renoir filmed *La nuit de carrefour* with his actor brother Pierre, Duvivier passed the pipe to Harry Baur, and the results were just as broodingly electric. Maigret roams crowded Montparnasse cafes and dingy tenements as he plays cat and mouse with a nihilistic killer (hauntingly played by Russian émigré actor Valéry Inkizhinov). Both a classic film noir and a seminal police procedural. LENNY BORGER

Written by Pierre Calmann, Louis Delaprée, Duvivier, based on the novel *La tête d'un homme* (*A Battle of Nerves*) by Georges Simenon. Photographed by Armand Thirard. With Harry Baur, Valéry Inkizhinov, Alexandre Rignault, Gaston Jacquet. (98 mins, In French with English electronic subtitles, B&W, 35mm, From Centre National de la Cinématographie)

SATURDAY / 7.13.13

STRAY DOG

8:30

AKIRA KUROSAWA (JAPAN, 1949)

(*Nora inu*). On a crowded bus in teeming Tokyo, rookie policeman Murakami has his gun swiped. Fearful of losing his job, he embarks on a desperate search for the pickpocket. Murakami becomes a lone pilgrim in an underworld seething in the heat of summer and the crush of postwar shortages. The policeman's anxiety is heightened as reports come in of murders attributed to the stolen pistol; a simple theft becomes a case of murder-by-doppelgänger. Kurosawa has acknowledged his debt to Simenon, but more than a hardboiled thriller, *Stray Dog* is a Dostoyevskian saga of guilt, and expiation, by association. JUDY BLOCH

Written by Ryuzo Kikushima, Kurosawa. Photographed by Asakazu Nakai. With Toshiro Mifune, Takashi Shimura, Isao Kimura, Keiko Awaji. (122 mins, In Japanese with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

WEDNESDAY / 7.17.13

THE MAN ON THE EIFFEL TOWER

7:00

BURGESS MEREDITH (U.S., 1949) ARCHIVAL PRINT!

"The City of Paris" is credited as one of the stars of this bizarrely menacing little film. Its bustling streets are the locus for a Cheshire-cat-and-mouse game between Simenon's Inspector Maigret (Charles Laughton); his prey, a pathetic street vendor (Burgess Meredith); and his prey, Franchot Tone as a Nietzschean manipulator with a penchant for hanging his grand philosophies off the Eiffel Tower. In this universe everyone has something to gain by murder. Enter Maigret—sly, a bit shy, always courteous, and bitterly moral as portrayed by Laughton—to torment his victim as he saves him from larger predators. JUDY BLOCH

Written by Harry Brown, based on the novel *La tête d'un homme* (*A Battle of Nerves*) by Georges Simenon. Photographed by Stanley Cortez. With Charles Laughton, Franchot Tone, Burgess Meredith, Robert Hutton. (97 mins, Color, 35mm, Courtesy UCLA Film & Television Archive. Preservation funded by The Packard Humanities Institute, National Film Preservation Foundation, and Euro London Films Ltd.)



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FRIDAY / 7.19.13

LA MARIE DU PORT

MARCEL CARNÉ (FRANCE, 1950)

7:00

Jean Gabin was widely praised for his nuanced, dryly funny performance as a middle-aged restaurateur falling slowly in love with his mistress's young sister in a French seaside village. "All in all, *La Marie du port* is a delight. It is subtle, witty, and civilized. Marcel Carné's leisurely direction is distinguished by a fond attention to the development of character and an obvious love for the unspoiled beauty of people and places" (*New Yorker*). For Nathaniel Dorsky, "It is a story film whose very elements, moment to moment, are expressed by the visual possibilities of cinema and montage."

Written by Louis Chavance, based on the novel by Georges Simenon. Photographed by Henri Alekan. With Jean Gabin, Blanchette Brunoy, Nicole Courcel, Julien Carette. (85 mins, In French with English subtitles, B&W, 35mm, From Douris Corporation)

SATURDAY / 7.20.13

THE BROTHERS RICOPHIL KARLSON (U.S., 1957) **ARCHIVAL PRINT!****8:30**

The Brothers Rico rewrites the greeting-card sentiments of fifties family values into a treatise on entrapment and betrayal. Believing he's left his mob ties behind, happily married Eddie Rico now runs a successful laundry business. But nothing is harder to wash out than blood, and when he hears his two brothers are in trouble, Eddie is drawn back under the influence of gangster Uncle Sid—inadvertently enabling an awful fate for the younger Brothers Rico. A final triumph for the nuclear family doesn't negate the damage; instead, it only reinforces a gangster's wisdom, "You can't buck the system." JULIET CLARK

Written by Lewis Meltzer, Ben Perry, based on the novel *Les frères Rico* by Georges Simenon. Photographed by Burnett Guffey. With Richard Conte, Dianne Foster, Kathryn Grant, Larry Gates. (92 mins, B&W, 35mm, From Sony Pictures)

FRIDAY / 7.26.13

MONSIEUR HIREPATRICE LECONTE (FRANCE, 1989) **ARCHIVAL PRINT!****8:45**

Simenon was fascinated by peculiarities of human personality, which he described in elegant, simple prose, not unlike Leconte's controlled visual style here. ROGER EBERT

Monsieur Hire's life is ordered and circumscribed. He enjoys observing people and imagining their lives, especially the beautiful woman living across from him. His neighbors dislike him, and in turn, watch him. As does a policeman, who may suspect him of killing a young woman. Beautifully shot in muted colors, the disquieting, sensual *Monsieur Hire* explores the depth of feeling of a solitary man. And, as it is based on a Simenon novel, things inevitably aren't what they seem. KATHY GERITZ

Written by Leconte, Patrick Dewolf, based on the novel *Les fiançailles de M. Hire* by Georges Simenon. Photographed by Denis Lenoir. With Michel Blanc, Sandrine Bonnaire, Luc Thuillier, André Wilms. (81 mins, In French with English subtitles, Color, 'Scope, 35mm, From Harvard Film Archive, permission Kino Lorber)

SUNDAY / 7.28.13

THE BOTTOM OF THE BOTTLEHENRY HATHAWAY (U.S., 1956) **DIGITAL RESTORATION!****7:00**

This adaptation of Simenon's "story of two bitterly estranged brothers is set in the peculiarly low-key world of gentlemen ranchers in Nogales. . . . The carefully appointed homes and flat landscapes, composed into a uniformly handsome 'Scope image by the great Lee Garmes, make just as formidable an impression as Joseph Cotten's neurotic local big shot or Van Johnson as his brother, on the lam, barely on the wagon, and desperate to join his family across the Mexican border. . . . *Bottle* has a nice balance of studio-bred opulence and willful leanness, and a keen sense of appropriately Simenonian harshness" (Kent Jones, *Film Comment*).

Written by Sydney Boehm, based on the novel by Georges Simenon. Photographed by Lee Garmes. With Joseph Cotten, Van Johnson, Ruth Roman, Jack Carson. (88 mins, Color, DCP, From Criterion/Twentieth Century Fox)

FRIDAY / 8.2.13

BETTYCLAUDE CHABROL (FRANCE, 1992)
IMPORTED 35MM PRINT!**7:00**

Her suit is couture and her features are fine, but Betty is bleary drunk, lost, and homeless when she washes up at a place called The Hole. Betty (Marie Trintignant) is taken in tow by Laure (Stéphane Audran), an older woman who becomes Betty's tutor in the survival of the walking wounded. Ensnared in the impersonal luxury of Laure's hotel suite, Betty recounts her tale of stultifying marriage betrayed, motherhood turned hollow, and sexuality as a dark impulse impervious to manners and morals. Based on a little-known Simenon novel, this is Claude Chabrol at the top of his powers. ALICIA SPRINGER

Written by Chabrol, based on the novel by Georges Simenon. Photographed by Bernard Zitzermann. With Marie Trintignant, Stéphane Audran, Jean-François Garreud, Yves Lambrecht. (103 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Cohen Film Collection)

FRIDAY / 8.9.13

RED LIGHTS

CÉDRIC KAHN (FRANCE, 2003)

8:45

A pitch-perfect, paranoid fantasy.
AMY TAUBIN, FILM COMMENT

(*Feux rouges*). In Cédric Kahn's taut, stylized thriller, a couple's holiday excursion to pick up their children from summer camp devolves into an endless road trip whose twists and turns include nightmarish traffic, unexpected detours, and missed turnoffs. Fueled by alcohol imbibed at numerous pit stops, the irritable husband bickers with his wife, giving his feelings of inferiority free rein. *Red Lights* doesn't stop there, but adds the threat of an escaped convict, driving the husband to confront his masculinity crisis. Simenon's novel is set in the United States; Kahn's lost highways span from Paris to Bordeaux. KATHY GERITZ

Written by Kahn, Laurence Ferreira-Barbosa, Gilles Marchand, based on the novel *Feux rouges* by Georges Simenon. Photographed by Patrick Blossier. With Jean-Pierre Darroussin, Carole Bouquet, Vincent Deniard, Alain Dion. (105 mins, In French with English subtitles, Color, 35mm, From New Yorker Films)



- 3 *Betty*, 8.2.13
- 4 *Monsieur Hire*, 7.26.13
- 5 *The Man from London*, 8.29.13. © 2007 T.T. Filmműhely, 13 Production, Cinema Soleil, Von Vietinghoff Filmproduktion, Black Forest Films
- 6 *The Bottom of the Bottle*, 7.28.13
- 7 *The Man on the Eiffel Tower*, 7.17.13
- 8 *Le train*, 8.14.13
- 9 *The Clockmaker*, 8.16.13

7

WEDNESDAY / 8.14.13

LE TRAIN

PIERRE GRANIER-DEFERRE (FRANCE, 1973)

(*The Last Train*). Granier-Deferre, who adapted Simenon to the film and television screen perhaps more often than any other director, observed, "What interests me in Simenon is the ambiguity and ordinary madness of his characters, which manifests itself at the least disturbance." Set almost entirely on a train en route out of France just ahead of the German invasion, *Le train* stars Jean-Louis Trintignant as a married man and Romy Schneider as a Jewish refugee; the two meet and fall in love when the man is separated from his family. "Keeping the film intimate while horrendous events take place, Granier-Deferre . . . finds the right tone for the Simenon story" (*The Guardian*).

Written by Pascal Jardin, based on the novel by Georges Simenon. Photographed by Walter Wottitz. With Jean-Louis Trintignant, Romy Schneider, Anne Wiazemsky. (95 mins, Color/B&W, 16mm, From Institut Français, permission Rialto Pictures)

FRIDAY / 8.16.13

THE CLOCKMAKER

BERTRAND TAVERNIER (FRANCE, 1974)

(*L'horloger de Saint-Paul*). Tavernier's debut feature was this expertly crafted adaptation of a Simenon novel, transported from its American locale to Lyon. The clockwork existence of Descombes, the craftsman of the film's title, is shattered by the news that his son has been accused of murdering a factory spy. As the police conduct their investigation of the boy, it is as if they are describing a total stranger; still, Descombes fends off unctuous press and presses police, and overexcited friends, to stand by his son until the end. *The Clockmaker* follows his transformation from a reclusive bourgeois to an alert thinker and father.

Written by Jean Auranche, Pierre Bost, Tavernier, based on the novel by Georges Simenon. Photographed by Pierre William Glenn. With Philippe Noiret, Jean Rochefort, Jacques Denis, Sylvain Rougerie. (105 mins, In French with English subtitles, 35mm, Color, From Institut Français, permission Rialto Pictures)

THURSDAY / 8.29.13

THE MAN FROM LONDON

BÉLA TARR (HUNGARY, 2007)

(*A Londoni férfi*). Adapting a pulp fiction by Simenon, Tarr isn't so much taken with genre conventions as he is fascinated by the disastrous impulses that lead his characters into mortal, and moral, danger. The story is superficially simple: Malion, a switchman at a seaside railway station, witnesses what appears to be the robbery of a satchel and the deliberate drowning of its owner. But Tarr's cops-and-robbers ruse is not so much a whodunit as a why. *The Man from London* is, for patient viewers, a hypnotic anti-thriller that rewards far more than the banknotes blamed for its protagonist's turmoil. STEVE JENKINS

Written by Tarr, László Krasznahorkai, based on the novel *L'homme de Londres* by Georges Simenon. Photographed by Fred Kelemen. With Miroslav Krobot, Tilda Swinton, Ági Szirtes, János Derzsi. (132 mins, In French and English with English subtitles, B&W, 35mm, From IFC Films)



9

8

THE HITCHCOCK 9 RARE SILENTS RESTORED

“The silent pictures were the purest form of cinema.” —Alfred Hitchcock

Alfred Hitchcock directed a string of exuberantly inventive silent features between 1925 and 1929, but for all the fame of their director, many of these works have been accessible only in inferior prints—if they were available at all. Now, in the most ambitious restoration effort it has ever undertaken, the British Film Institute has digitally restored all nine of Hitchcock's surviving silents, not only creating cleaner, crisper images but recovering original material that had gone missing from available prints. Presented in conjunction with the San Francisco Silent Film Festival, this series brings “The Hitchcock 9” to the East Bay, offering a chance to discover new dimensions of Hitchcock's work and observe a master's style in the making.

By the time he landed his first directing assignment, *The Pleasure Garden*, at age twenty-five, Hitchcock had already worked as a title designer, scriptwriter, art director, and assistant director. His early films evidence both a precocious facility for visual storytelling and an enthusiasm for technical experimentation. “There was much dabbling about in so-called versatility before I found my niche,” he said of his youthful work, and his silent films are indeed varied in genre and tone, including comedies and melodramas as well as the thrillers that would become his stock in trade. Yet these works foreshadow many of Hitchcock's later themes and motifs—from the ambiguities of guilt and innocence to the blonde object of desire—and show that his stylistic audacity and distinctive humor were well established from the first.

Juliet Clark, Guest Writer

The Hitchcock 9 is presented in conjunction with the San Francisco Silent Film Festival. Series curated by Senior Film Curator Susan Oxtoby. Thanks to the following for their assistance with this retrospective: Margaret Deriaz, Christine Whitehouse, George Watson, Andrew Youdell, BFI; Bruce Goldstein, Eric Di Bernardo, Rialto Pictures; and Anita Monga, Stacey Wisnia, Lucia Pier, San Francisco Silent Film Festival.



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FRIDAY / 8.16.13

THE LODGER: A STORY OF THE LONDON FOG

ALFRED HITCHCOCK (U.K., 1926) DIGITAL RESTORATION!

LIVE MUSIC Judith Rosenberg on piano

Hitchcock called his third feature “the first true Hitchcock movie.” His first foray into the thriller genre, *The Lodger* introduced the “wrong man” theme (not to mention the obsession with “golden curls”) that would recur throughout his career. Ivor Novello plays the mysterious tenant who may be implicated in a series of Jack the Ripper-style murders; his performance dares the audience to suspect an attractive man of unspeakable crimes. The film's style is marked by both the long shadow of German Expressionism and Hitchcock's own visual ingenuity, as in the famous sequence of the lodger pacing in an upstairs room, shot through a floor of glass. JULIET CLARK

Written by Hitchcock, Eliot Stannard, based on a novel by Marie Belloc Lowndes. Photographed by Gaetano di Ventimiglia. With Marie Ault, Arthur Chesney, June Tripp, Ivor Novello. (90 mins, Silent, B&W, 35mm, 20 fps, Restored by the BFI National Archive in association with ITV Studios Global Entertainment, Network Releasing and Park Circus Films, From BFI)

SATURDAY / 8.17.13

THE RING

ALFRED HITCHCOCK (U.K., 1927) DIGITAL RESTORATION!

LIVE MUSIC Judith Rosenberg on piano

The Ring fascinates because it is not a suspense film and yet experiments with the tropes through which Hitchcock created suspense. There's something that Raymond Durnat summed up as “petty, edgy, unnerving” here. The setting is the world of boxing in which hungry amateurs vie with professional prizefighters for money, status, and love. A young fairground pugilist marries his ticket-taker girlfriend, only to find himself openly cuckolded by his rival, the Champion. Hitchcock revels in all the fairground “business,” in the grotesque masks of the thrill-seekers, and, as both fighters come up in the world, in the equally frantic flapper society. JUDY BLOCH

Written by Hitchcock, Alma Reville. Photographed by Jack Cox. With Carl Bisson, Lillian Hall-Davis, Ian Hunter, Forrester Harvey. (108 mins, Silent, B&W, DCP, Restored by the BFI National Archive in association with StudioCanal, From Rialto Pictures)



SUNDAY / 8.18.13

THE FARMER'S WIFE

ALFRED HITCHCOCK (U.K., 1928) DIGITAL RESTORATION!

LIVE MUSIC Judith Rosenberg on piano

Hitchcock was worried that the stage roots of *The Farmer's Wife* . . . might show through in his film adaptation. It was a needless worry. This semi-comic story of a widowed farmer's attempts to find himself a new wife is shot, as François Truffaut observed, “like a thriller.” The camera, on occasion handled by Hitch himself, observes the action cinematically. . . . Each prospective wife—the horsy one, the hysterical one, the high-spirited one—is presented as a comic stereotype. Rejected by each, the farmer ultimately discovers what has been literally staring him—and the audience—in the face all the time: his young, attractive, and devoted housekeeper. BRITISH FILM INSTITUTE

Written by Eliot Stannard, Hitchcock, based on a play by Eden Phillpots. Photographed by Jack Cox. With Jameson Thomas, Lillian Hall-Davis, Gordon Harker, Gibb McLaughlin. (107 mins, Silent, B&W, DCP, Restored by the BFI National Archive in association with StudioCanal, From Rialto Pictures)

WEDNESDAY / 8.21.13

THE PLEASURE GARDEN

ALFRED HITCHCOCK (U.K., 1926) DIGITAL RESTORATION!

LIVE MUSIC Judith Rosenberg on piano

In his first feature, filmed at the UFA studios in Germany and on location in Italy, Hitchcock adds a certain Continental flair to a tale of two chorus girls and their respective loves. As the increasingly fevered melodrama follows the fortunes of good girl and bad, pointed edits play up the moral contrasts: one woman's water, another's champagne. A melancholy honeymoon at Lake Como demonstrates the director's mastery of lyrical unease, and the opening scene, in which we view the chorus line through an aging ogler's binoculars, shows that Hitchcock's signature mix of visual invention, sexual provocation, and winking humor was there from the start. JULIET CLARK

Written by Eliot Stannard, based on a novel by Oliver Sandys. Photographed by Gaetano di Ventimiglia. With Virginia Valli, Carmelita Geraghty, Miles Mander, John Stuart. (90 mins, Silent, B&W/tinted & toned, 35mm, 20 fps, Restored by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films, From BFI)



- 1 *Blackmail*, 8.23.13
- 2 *The Lodger: A Story of the London Fog*, 8.16.13. Courtesy British Film Institute.
- 3 *Downhill*, 8.24.13
- 4 *The Pleasure Garden*, 8.21.13
- 5 *The Ring*, 8.17.13
- 6 *The Manxman*, 8.31.13
- 7 *Easy Virtue*, 8.30.13. Courtesy British Film Institute.

FRIDAY / 8.23.13

BLACKMAIL

ALFRED HITCHCOCK (U.K., 1929) DIGITAL RESTORATION!

LIVE MUSIC Judith Rosenberg on piano

Blackmail is a dark, expressionist, guilt-obsessed tale that reveals Hitchcock's deep-seated fear that the forces of law and order can themselves be corrupt. It tells the story of a young woman who, like the heroine in *The Lodger*, is dissatisfied with her policeman suitor and seeks a more exciting lover. But the man attempts to rape her and she stabs him to death. Her policeman lover, assigned to the case, prevents her from confessing, and hounds a would-be blackmailer to suicide. The girl goes free, but does she really? Made in 1929, *Blackmail* appeared in both silent and sound versions; we present the silent. MARILYN FABE

Written by Hitchcock, Benn Levy, Michael Powell, based on a play by Charles Bennett. Photographed by Jack Cox. With Anny Ondra, Sara Allgood, John Longden, Cyril Ritchard. (75 mins, Silent, B&W, DCP, Restored by the BFI National Archive in association with StudioCanal, From Rialto Pictures)

SATURDAY / 8.24.13

DOWNHILL

ALFRED HITCHCOCK (U.K., 1927) DIGITAL RESTORATION!

LIVE MUSIC Judith Rosenberg on piano

(a.k.a. *When Boys Leave Home*). *Downhill* mixes cynical humor with sexual horror as it tracks Ivor Novello's descent from upstanding British schoolboy to Montmartre gigolo, the downhill road laid for him by a series of scheming women. Hitchcock's formal audacity is on flamboyant display in false flashbacks, upside-down POV shots, and massive foreground objects dwarfing the characters behind them. The film reaches a psychological and stylistic climax with delirious, nightmarishly vivid visions of an evil feminine conspiracy. "I wanted to embody the dream in the reality, in solid, unblurred images," Hitchcock later said. JULIET CLARK

Written by Eliot Stannard, based on a play by Ivor Novello, Constance Collier. Photographed by Claude McDonnell. With Novello, Isabel Jeans, Robin Irvine, Ian Hunter. (105 mins, Silent, B&W/tinted & toned, 35mm, 20 fps, Restored by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films, From BFI)

WEDNESDAY / 8.28.13

CHAMPAGNE

ALFRED HITCHCOCK (U.K., 1928) DIGITAL RESTORATION!

LIVE MUSIC Judith Rosenberg on piano

Champagne stars the bubbly Betty Balfour as a frivolous flapper whose millionaire father looks to teach her a lesson in frugality by letting her think he's gone bankrupt. The movie brims with sight gags, with a swaying camera mimicking the roll of an ocean liner to generate several humorously queasy moments. But the comedy also has an unsettling undercurrent in the way the men in Betty's life—her father, her fiancé, a mysterious admirer—seem eager to see her shamed. Throughout, Hitchcock revels in provocative uses of POV, including a look through the dregs of a glass of champagne that brackets the picture. JULIET CLARK

Written by Hitchcock, Eliot Stannard, based on a novel by Walter Mycroft. Photographed by Jack Cox. With Betty Balfour, Jean Bradin, Ferdinand von Alten, Gordon Harker. (105 mins, Silent, B&W, DCP, Restored by the BFI National Archive in association with StudioCanal, From Rialto Pictures)

FRIDAY / 8.30.13

EASY VIRTUE

ALFRED HITCHCOCK (U.K., 1927) DIGITAL RESTORATION!

LIVE MUSIC Judith Rosenberg on piano

Hitchcock's adaptation rearranges the plot of Noël Coward's play to begin and end in divorce court, where the camera peers through the dour judge's monocle at the accused, Larita Filton (Isabel Jeans). Wrongly convicted of "misconduct," Larita flees from her reputation to the South of France, where she meets and marries an Englishman. Unfortunately, her ever-so-proper in-laws read the *Tatler*, and when they discover her identity, she can only fulfill their scandalized expectations. Hitchcock enlivens this lesson in the brutality of British polite society with bits of business such as a marriage proposal played out entirely in the reactions of an eavesdropping telephone operator. JULIET CLARK

Written by Eliot Stannard, based on a play by Noël Coward. Photographed by Claude L. McDonnell. With Isabel Jeans, Franklyn Dyall, Ian Hunter, Rob Irvine. (70 mins, Silent, B&W, 35mm, 21 fps, Restored by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus, From BFI)

SATURDAY / 8.31.13

THE MANXMAN

ALFRED HITCHCOCK (U.K., 1929) DIGITAL RESTORATION!

LIVE MUSIC Judith Rosenberg on piano

Hitchcock retrospectively asserted that this melodrama of love, class, and social mores in a small fishing village was "not a Hitchcock movie," its uncharacteristically sober tone dictated by the reputation of Hall Caine's source novel. But what it lacks in Hitchcockian humor it makes up in dramatic intensity, with a triangle of strong performances by Carl Brisson, Malcolm Keen, and especially Anny Ondra as the barmaid who has pledged herself to one man but given herself to the other. The film's moral landscape is as harsh as its settings are picturesque, with the cliffs and cottages of Cornwall standing in for the Isle of Man. JULIET CLARK

Written by Eliot Stannard, based on a novel by Hall Caine. Photographed by Jack Cox. With Carl Brisson, Malcolm Keen, Anny Ondra, Randle Ayrton. (100 mins, Silent, B&W, DCP, Restored by the BFI National Archive in association with StudioCanal, From Rialto Pictures)





TALES OF LOVE: THE ENCHANTED WORLD OF Jacques Demy

One of the most gifted filmmakers to emerge during the French New Wave, Jacques Demy (1931–1990) created a fascinating body of work, characterized by its bittersweet sensibility. Masterfully choreographed camera movements and a penchant for colorful decorative elegance are trademarks of Demy's cinematic style. At the center of many of his films is music: Demy's frequent collaborations with composer Michel Legrand give another distinctive quality to his melancholic tales of love. From the spectacular opening glissando of *Bay of Angels*, in which the electrifying score accompanies a tracking shot along the French Riviera, to the sung-through recitative of *The Umbrellas of Cherbourg* or the expressive dance numbers of *The Young Girls of Rochefort*, Demy's cinema is one of harmony and grace. His use of location shooting—in his hometown of Nantes, Cherbourg, Rochefort, and, remarkably, Los Angeles—reveals his love for locale. Demy's world is steeped in tender emotion, his eye for cinema an extension of his love of life.

This is the largest Demy series we have ever mounted, and includes his early shorts from the fifties and several of his lesser-known works from the seventies and eighties as well as his best-known films, several presented in restored versions. Essential to this series are three films directed by Agnès Varda, made shortly after Demy's death, in which she offers a privileged perspective on her husband's aesthetic sensibilities and achievements.

Susan Oxtoby, Senior Film Curator

Thanks to the following for their assistance with this retrospective: Cecilia Rose, Cine-Tamaris; Delphine Selles-Alvarez and Laura Pertuy, French Cultural Services New York; Denis Bisson and Nora Orallo, French Consulate San Francisco; Sarah Finklea and Brian Belovarac, Janus Films; Grover Crisp, Sony Pictures; and James Quandt, TIFF Cinematheque.

INSTITUT
FRANÇAIS



1 / 2 / 3 / 4 / 5



THURSDAY / 7.25.13

LOLA

JACQUES DEMY (FRANCE, 1961) DIGITAL RESTORATION!

Demy's wondrous debut feature was an epiphany of poetic (neo)realism for the sixties: romantic cynicism in the tradition of René Clair and Max Ophüls, worked into a modern objectivity. In telling of a nightclub dancer (Anouk Aimée) who waits, against all odds or logic, for the return of the lover who left her with a child seven years earlier, it has a fairytale quality in which past and present crystallize into one emotion. Raoul Coutard's sun-struck camerawork reveals Nantes as even Demy, a native, might not have known it, etching sadness all around Lola and her improbable universe. JUDY BLOCH

Written by Demy. Photographed by Raoul Coutard. With Anouk Aimée, Marc Michel, Jacques Harden, Alan Scott. (91 mins, In French with English subtitles, B&W, 'Scope, 35mm, From Janus Films/Criterion Collection)

PRECEDED BY **LE SABOTIER DU VAL DE LOIRE** (France, 1956). Demy's first film was hailed by French filmmakers and critics as a great achievement, especially because of its use of neorealism. It chronicles a week in the life of a *sabotier* (clog maker). (23 mins, In French with English subtitles, B&W, DCP, From Cine-Tamaris)

Total running time: 114 mins

FRIDAY / 7.26.13

BAY OF ANGELS

JACQUES DEMY (FRANCE, 1962) DIGITAL RESTORATION!

(*La baie des anges*). Compulsive gambler Jeanne Moreau aims her manic schemes and Bette Davis eyes at a naive young bank clerk in this sun-drenched, nicotine-stained ode to the gamblers and losers of the French Riviera. First seen walking proudly along the Monte Carlo boardwalk in the film's justifiably famous opening, the glamorous but fraying Jackie (Moreau) is more comfortable in the less blinding enclosure of a casino, with the whirl of roulette wheels, the constant click of chips, elegance and effortless cool, all framed by the radiant black-and-white camerawork of Jean Rabier and the music of Michel Legrand. JASON SANDERS

Written by Demy. Photographed by Jean Rabier. With Jeanne Moreau, Claude Mann, Paul Guers, Henri Nassiet. (85 mins, In French with English subtitles, B&W, From Janus Films/Criterion Collection)

SATURDAY / 7.27.13

THE UMBRELLAS OF CHERBOURG

JACQUES DEMY (FRANCE, 1964) DIGITAL RESTORATION!

REPEATED ON SATURDAY / 8.31.13

(*Les parapluies de Cherbourg*). Watching Demy's most famous work is like viewing some secret history of cinema, where all words are sung and all sights are candy-coated, where the French New Wave and the MGM musical dwell hand in hand in a sixties-chic paradise of Pop Art and popsicle colors. The plot? A boy and girl love, lose, love again, and lose again. In the role that made her a star, twenty-year-old Catherine Deneuve floats through a lilac-and-strawberry-painted world where love is all around, characters' clothes match their apartment walls, and gas station attendants serenade customers with a Michel Legrand-penned song. JASON SANDERS

Written by Demy. Photographed by Jean Rabier. With Catherine Deneuve, Nino Castelnuovo, Anne Vernon, Marc Michel. (92 mins, In French with English subtitles, Color, From Janus Films/Criterion Collection)

WEDNESDAY / 7.31.13

JACQUOT

AGNÈS VARDA (FRANCE, 1991)

(*Jacquot de Nantes*). Inspired by the stories and memories of her husband Jacques Demy, Agnès Varda created an affecting and enlightening portrait of the artist as a young boy, exploring the inspiration for Demy's films in the everyday world of his Nantes upbringing. Varda's conceit is to have everything that feeds Jacquot's creative world—the puppet shows, the movie posters, Snow White, a flamboyant aunt from Rio—in the saturated color of his own later movies. But ironically, it is the black-and-white in which Varda so richly evokes French life in the forties that feeds our own insatiable cinephilia. Three cinematographers worked with Varda on this tribute, with Agnès Godard contributing the longest segment.

Written by Varda. Photographed by Patrick Blossier, Agnès Godard, Georges Stroupe. With Philippe Maron, Edouard Joubeaud, Laurent Monnier, Brigitte De Villepoix. (118 mins, In French with English subtitles, B&W/Color, 35mm, From Institut Français, permission Cine-Tamaris)



- 1 *Lola*, 7.25.13
- 2 *The Umbrellas of Cherbourg*, 7.27.13 & 8.31.13.
© 1993 Cine Tamaris.
- 3 *A Room in Town*, 8.17.13.
© 2008 Cine Tamaris.
- 4 *The Young Girls of Rochefort*, 8.8.13 & 8.30.13.
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- 5 *Bay of Angels*, 7.26.13
- 6 *The Young Girls of Rochefort*, 8.8.13 & 8.30.13.
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FRIDAY / 8.2.13

MODEL SHOP

JACQUES DEMY (FRANCE/U.S., 1969) **VAULT PRINT!**

As beautiful and moving as any of Demy's films, *Model Shop* updates the fate of Lola (Anouk Aimée), the French prostitute who gave his first film its name in 1961, who has moved to Los Angeles and works in a "model shop," where lonely men go to snap photos of beautiful women. Misunderstood or dismissed upon its release, *Model Shop* was Demy's only American film, and it shows a fine outsider's sense of atmosphere: L.A.'s fractured topography of beach, canyon, and low-rise metropolis, the pastel model shop with its labyrinth of back rooms, the lambent languor of the Sunset Strip at twilight. JAMES QUANDT

Written by Demy. Photographed by Michel Hugo. With Anouk Aimée, Gary Lockwood, Alexandra Hay, Carol Cole. (92 mins, Color, 35mm, From Sony Pictures)

PRECEDED BY **LUST** (France, 1961). (*La luxure*). Demy's contribution to an omnibus film, *The Seven Deadly Sins*, is set on the streets of Nantes and features a young Jean-Louis Trintignant. (14 mins, In French with English electronic titling, B&W, 35mm, From Cine-Tamaris)

Total running time: 106 mins

SUNDAY / 8.4.13

DONKEY SKIN

JACQUES DEMY (FRANCE, 1970) **DIGITAL RESTORATION!**

(*Peau d'âne*). This charming adaptation of a fairy tale by Charles Perrault (creator of "Cinderella") has been called Demy's "grand synthesis of Cocteau and Minnelli." With its wondrous costumes and vivid play of colors; its ingenious trick effects and calculated flights of fancy; and its stellar cast, including Catherine Deneuve, Jean Marais, and Delphine Seyrig, *Peau d'âne* has become a classic for adults and young people alike. There are dark sides to the fable, with an unusual theme of incest (the plot centers on a beautiful princess whose own father desires to marry her); but in Demy's tongue-in-cheek translation, the net result is infectious delight.

Written by Jacques Demy, based on a fairy tale by Charles Perrault. Photographed by Ghislain Cloquet. With Catherine Deneuve, Jean Marais, Jacques Perrin, Delphine Seyrig. (90 mins, In French with English subtitles, Color, From Janus Films/Criterion Collection)

9:00

THURSDAY / 8.8.13

THE YOUNG GIRLS OF ROCHEFORT

JACQUES DEMY (FRANCE, 1967)

REPEATED ON FRIDAY / 8.30.13

Not merely charming or amusing, but profoundly moving.

SIGHT AND SOUND

(*Les demoiselles de Rochefort*). In the sleepy town of Rochefort, denizens who somnolently dance sidewise down the street are energized by the arrival of a traveling commercial fair. Catherine Deneuve and her sister Françoise Dorléac play musical twins who while away the hours in their Barbie doll outfits until they can hitch a ride to love and fame. In Demy's clever patter set to Michel Legrand's music, their mother Danielle Darrieux dreams of a love lost to the silliness of the French language, and everyone around her pines, in rhyme, for a poetic ideal. This paean to American musicals is vintage French: sugary surface, just a hint of the grotesque, and legs. JUDY BLOCH

Written by Demy. Photographed by Ghislain Cloquet. With Catherine Deneuve, Françoise Dorléac, Gene Kelly, Michel Piccoli, Danielle Darrieux. (124 mins, In French with English subtitles, Color, 'Scope, 35mm, From Institut Français, permission Park Circus)

FRIDAY / 8.9.13

THE YOUNG GIRLS TURN 25

AGNÈS VARDA (FRANCE, 1993)

(*Les demoiselles ont eu 25 ans*). Agnès Varda's splendid documentary revisits the town of Rochefort on the twenty-fifth anniversary of the shooting of *The Young Girls of Rochefort*, where she finds evidence of the film's lasting effects on the townspeople. In a fascinating behind-the-scenes look at all aspects of the production (including Michel Legrand's original score, the choreography, art direction, and complex camera setups), Varda combines imagery she gathered in 1966 with interviews and observations shot during the reunion of cast and crew. This powerful and celebratory film is the perfect accompaniment to Demy's masterful achievement and allows us to better comprehend the unique nature and grand scope of the original production. SUSAN OXTOBY

Photographed by Stéphane Kraus, Georges Strouve, Varda, Alexandre Auffort, Patrick Mounoud. (65 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Cine-Tamaris)

FOLLOWED BY **ARS** (France, 1958). A portrait of the pastor of Ars, Jean-Marie Baptiste. (18 mins, In French with English electronic titling, B&W, 35mm, From Cine-Tamaris)

Total running time: 83 mins

7:00



SUNDAY / 8.11.13

THE WORLD OF JACQUES DEMY

AGNÈS VARDA (FRANCE, 1994)

(*L'univers de Jacques Demy*). Varda's third documentary on Demy made after his death in 1990 is a beautiful summary of her husband's career and complement to her previous films on the subject, *Jacquot* and *The Young Girls Turn 25*. Illustrated with clips from each of his films, presented in their proper aspect ratios, and featuring interviews with many of his collaborators, including Catherine Deneuve, Michel Piccoli, Danielle Darrieux, and Jeanne Moreau, the film gives us insights into Demy's methodology as a filmmaker and his vision of the world. Deeply personal and lovingly made, this tribute will make you want to see all of Demy's films!

Photographed by Stéphane Krausz, Peter Pilafian, Georges Strouve. (91 mins, In French with English subtitles, Color, 35mm, From Janus Films/Criterion Collection)

FOLLOWED BY **LE BEL INDIFFÉRENT** (France, 1957). Demy's first fiction film is an adaptation of a play by Cocteau and a companion piece to Cocteau's *The Human Voice*, which was filmed by Rossellini (and screened at the PFA Theater last summer). (29 mins, In French with English electronic titling, Color, 35mm, From Cine-Tamaris)

Total running time: 120 mins

THURSDAY / 8.15.13

A SLIGHTLY PREGNANT MAN

JACQUES DEMY (FRANCE/ITALY, 1973)

(*L'événement le plus important depuis que l'homme a marché sur la lune*). This farce was supposedly conceived in response to a remark from Demy's wife, Agnès Varda: "If you men could get pregnant, you'd behave differently with women." Driving instructor Marcello Mastroianni and his hairdresser wife Catherine Deneuve are faced with an unexpected pregnancy—his. "Things we find abnormal now may be normal in the future," says Marcello's doctor; indeed, the film is both very much of its time (doctors smoking in the exam room, sets saturated in shades of orange) and, with its TV pundits debating socio-moral implications while marketers rejoice in pregnancy's commercial possibilities, quite at home in ours. JULIET CLARK

Written by Demy. Photographed by Andreas Winding. With Marcello Mastroianni, Catherine Deneuve, Micheline Presle, Marisa Pavan. (93 mins, In French with English subtitles, Color, From Janus Films/Criterion Collection)

SATURDAY / 8.17.13

A ROOM IN TOWN

JACQUES DEMY (FRANCE, 1982)

(*Une chambre en ville*). Demy's return to the musical is in an emotional key closer to opera than to Hollywood—more Donizetti than Stanley Donen. A labor strike in Nantes in 1955 is the backdrop for a tale of tragic passions: a striking worker (Richard Berry), boarding with an aristocratic widow (Danielle Darrieux), takes up with the landlady's daughter (Dominique Sanda), to the consternation of both her possessive husband (Michel Piccoli) and the worker's pregnant girlfriend. Michel Colombier's score and Bernard Evein's chromatically controlled production design define the action throughout, including a color-coordinated labor riot and not one but two singing suicides. JULIET CLARK

Written by Demy. Photographed by Jean Penzer. With Dominique Sanda, Danielle Darrieux, Richard Berry, Michel Piccoli. (95 mins, In French with English subtitles, Color, From Janus Films/Criterion Collection)

FRIDAY / 8.23.13

THE PIED PIPER

JACQUES DEMY (U.K., 1972)

Demy's only British production was shot on location in Germany. Closer to the Brothers Grimm source than the romanticism of the Robert Browning poem, Demy's darkly political interpretation of this legend, with its fantastical images of death, is not intended as a children's film. Pop singer Donovan, who scored the film, plays the fourteenth-century piper hired to rid the town of Hamelin, beset by the Black Plague, of its rats. (The rat wrangler on the production deserves credit!) "*The Pied Piper* deserves to be remembered as a very strange hybrid indeed: a neo-Marxist fairytale" (Reynold Humphries, *Jump Cut*).

Written by Andrew Birkin, Demy, Mark Peploe. Photographed by Peter Suschitzky. With Donovan, Donald Pleasance, John Hurt, Jack Wild. (90 mins, In English, Color, DCP, From Cine-Tamaris)

SATURDAY / 8.24.13

THREE SEATS FOR THE 26TH

JACQUES DEMY (FRANCE, 1988)

Quirky, appealing, and, in effect, Demy's farewell to cinema. TIME OUT

(*Trois places pour le 26*). Demy's last film is a retrospective, self-reflexive tribute to the romance of show business. Yves Montand stars as himself, returning to his hometown of Marseille to rehearse an autobiographical revue. When his costar abruptly quits, a new leading lady arrives in the form of a stagestruck gamine—who, unbeknownst to the characters themselves, may be Montand's illegitimate daughter. In Demy's particular brand of backstage musical, singing shopgirls in gaily colored dresses dream of instant stardom and get it, while the suggestion of incest is merely a complication en route to a happy ending. Michel Legrand's music meets the MTV eighties in dance numbers by Michael Peters, choreographer for Michael Jackson. JULIET CLARK

Written by Demy. Photographed by Jean Penzer. With Yves Montand, Mathilda May, Françoise Fabian, Patrick Fierry. (103 mins, In French with English subtitles, Color, 35mm, From Pathé)

FRIDAY / 8.30.13

THE YOUNG GIRLS OF ROCHEFORT

JACQUES DEMY (FRANCE, 1967)

SEE THURSDAY / 8.8.13

SATURDAY / 8.31.13

THE UMBRELLAS OF CHERBOURG

JACQUES DEMY (FRANCE, 1964)

SEE SATURDAY / 7.27.13

7 *A Room in Town*, 8.17.13. © 2008 Cine Tamaris.

8 *A Slightly Pregnant Man*, 8.15.13. © 1996 Cine Tamaris.

9 *The Pied Piper*, 8.23.13



SAVE THE DATE! TUESDAY, SEPTEMBER 24 Member Reception

Save the date for our celebration
of BAM/PFA's major fall exhibitions:

**Yang Fudong: Estranged Paradise,
Works 1993–2013**

**Beauty Revealed: Images of Women
in Qing Dynasty Chinese Painting**



Yang Fudong: still from
Siemens "S10" (ximenzi "S10"),
2003.

*Woman in a Brothel Being
Presented to a Client*, China,
late eighteenth century
(detail); hanging scroll, ink
and color on silk; 65 3/4 x 24 5/8
in.; University of California,
Berkeley Art Museum and
Pacific Film Archive purchase:
bequest of Phoebe Apperson
Hearst, by exchange.

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DEDICATED SUPPORTER OF CULTURE & COMMUNITY: INVESTING IN THE FUTURE

JIM REYNOLDS, FORMER BAM/PFA TRUSTEE

Jim Reynolds has traveled the world in search of the finest coffee beans for more than thirty years as a buyer for Peet's Coffee, but he always looks forward to coming home to his beloved spots in Berkeley, including BAM/PFA. "One of my favorite places to be is the PFA Theater lobby, feeling the 'buzz' of anticipation before a film. If I could, I would be there every night!"

"The arts are critical to making a city vibrant and unique. The University of California, Berkeley is fortunate to have wonderful resources, such as the Berkeley Art Museum and Pacific Film Archive."



Jim and his wife, Ruth, are honoring their lifetime commitment to the cultural life of our community through legacy giving. There are numerous easy options for making a legacy gift; some plans even provide lifetime income. For information about legacy giving, please contact Director of Development Louise Gregory at (510) 643-2194 or lgregory@berkeley.edu.

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1/2/3/4/5/6

JUNE

5/WED

Gazing into Nature: Early Chinese Painting opens P. 6

Hans Hofmann: Rectangles opens P. 8

6/THR

Free First Thursday
Galleries free all day

13/THR

7:00 Behind the Scenes: Agnès Godard on Cinematography, followed by *Home*
AGNÈS GODARD P. 14

14/FRI

7:00 *Sister*
AGNÈS GODARD in person
AGNÈS GODARD P. 14

15/SAT

6:30 *Beau travail*
AGNÈS GODARD in person
AGNÈS GODARD P. 15

9:00 *Trouble Every Day*
AGNÈS GODARD in person
AGNÈS GODARD P. 15

16/SUN

4:30 *Castle in the Sky* STUDIO GHIBLI
P. 16

7:00 *The Dreamlife of Angels*
AGNÈS GODARD in person
AGNÈS GODARD P. 15

The 43rd Annual UC Berkeley Master of Fine Arts Graduate Exhibition closes
P. 10

19/WED

7:00 *The Tin Drum*
A THEATER NEAR YOU P. 19

20/THU

7:00 *The Man Who Fell to Earth*
A THEATER NEAR YOU P. 19

21/FRI

7:00 *The Girl* FROM THE ARCHIVE P. 20

8:40 *Love* FROM THE ARCHIVE P. 20

22/SAT

2:00 Vukani Mawethu Choir: South African Harmonies BERKELEY WORLD MUSIC FESTIVAL P. 12

6:30 *The Mill and the Cross*
A THEATER NEAR YOU P. 19

8:30 *Tristana* A THEATER NEAR YOU P. 19

23/SUN

4:00 *Kiki's Delivery Service*
STUDIO GHIBLI P. 16

26/WED

7:00 *Nenette and Boni*
AGNÈS GODARD P. 15

Deities, Demons & Teachers of Tibet, Nepal, and India opens P. 7

27/THR

7:00 Behind the Scenes: Sam Pollard on Film Editing, followed by *Half Past Autumn: The Life and Works of Gordon Parks*
SAM POLLARD P. 13

28/FRI

7:00 *35 Shots of Rum*
AGNÈS GODARD P. 15

9:00 *The Cremator*
FROM THE ARCHIVE P. 20

29/SAT

6:30 *Photography*
FROM THE ARCHIVE P. 20

8:15 *Clockers*
Sam Pollard in person
SAM POLLARD P. 13

30/SUN

4:00 *Ponyo* STUDIO GHIBLI P. 17

JULY

4/THR

Free First Thursday
Galleries free all day

5/FRI

7:00 *Sailor's Luck*
RAOUL WALSH P. 22

8:40 *Me and My Gal*
RAOUL WALSH P. 22

6/SAT

6:30 *Port of Shadows*
A THEATER NEAR YOU P. 19

8:30 *Kuroneko* A THEATER NEAR YOU
P. 19

7/SUN

4:30 *Pom Poko* STUDIO GHIBLI P. 17

10/WED

7:00 *Pastorale* FROM THE ARCHIVE
P. 21

11/THR

7:00 *La tête d'un homme*
SIMENON P. 25

12/FRI

7:00 *Regeneration*
RAOUL WALSH P. 22

8:30 *The Yellow Ticket*
RAOUL WALSH P. 22

13/SAT

6:30 *Five Evenings*
FROM THE ARCHIVE P. 21

8:30 *Stray Dog* SIMENON P. 25

14/SUN

4:30 *Porco Rosso* STUDIO GHIBLI P. 17

6:30 *The Big Trail*
RAOUL WALSH P. 23

Nicole Eisenman / MATRIX 248 closes
P. 10

17/WED

7:00 *The Man on the Eiffel Tower*
SIMENON P. 25

18/THR

7:00 *Objective Burma*
RAOUL WALSH P. 23

19/FRI

7:00 *La Marie du port* SIMENON P. 26

8:45 *And Give My Love to the Swallows* FROM THE ARCHIVE P. 21

20/SAT

6:30 *The Maple and Juliana*
FROM THE ARCHIVE P. 21

8:30 *The Brothers Rico* SIMENON P. 26

21/SUN

12:00 Thingamajigs Workshop for Families: Made and Found Instruments E@RLY P. 11

4:30 *Spirited Away* STUDIO GHIBLI P. 17

24/WED

7:00 *They Died with Their Boots On*
RAOUL WALSH P. 23

25/THR

7:00 *Lola plus short* JACQUES DEMY P. 30

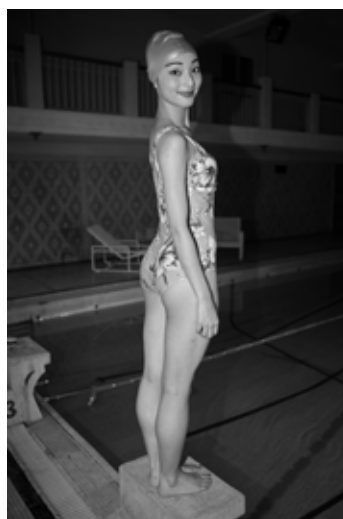
26/FRI

6:00 Kaleidoscope: An Introduction by Rebar's Matthew Passmore P. 12

7:00 *Bay of Angels* JACQUES DEMY P. 30

7:30 Thingamajigs: Locating L@TE P. 11

8:45 *Monsieur Hire* SIMENON P. 26



27/SAT

- 6:00 *What Price Glory*
RAOUL WALSH P. 23
- 8:30 *The Umbrellas of Cherbourg*
JACQUES DEMY P. 30

28/SUN

- 4:30 *Princess Mononoke*
STUDIO GHIBLI P. 17
- 7:00 *The Bottom of the Bottle*
SIMENON P. 20

31/WED

- 7:00 *Jacquot* JACQUES DEMY P. 30

AUGUST

1/THR

- 7:00 Behind the Scenes:
Film Critics Dave Kehr and
Michael Fox in conversation,
followed by *Wild Girl*
RAOUL WALSH P. 23

Free First Thursday
Galleries free all day

2/FRI

- 7:00 *Betty* SIMENON P. 26
- 7:30 Sounding the Path of the Signal
L@TE P. 11
- 9:00 *Model Shop* plus short
JACQUES DEMY P. 31

Zarouhie Abdalian / MATRIX 249
opens P. 9

3/SAT

- 6:00 Special Event: Book Signing
and Discussion with Dave Kehr,
followed by *The Lawless Breed*
RAOUL WALSH P. 24
- 8:40 *Pursued*
Introduced by Dave Kehr
RAOUL WALSH P. 24

4/SUN

- 12:00 Thingamajigs: Open
Rehearsal P. 11
- 4:30 *From Up on Poppy Hill*
STUDIO GHIBLI P. 17
- 6:30 *Donkey Skin* JACQUES DEMY P. 31

7/WED

- 7:00 *High Sierra*
RAOUL WALSH P. 24

8/THR

- 7:00 *The Young Girls of Rochefort*
JACQUES DEMY P. 31

9/FRI

- 7:00 *The Young Girls Turn 25*
plus short
JACQUES DEMY P. 31
- 7:30 Thingamajigs: Nomadism
L@TE P. 11
- 8:45 *Red Lights* SIMENON P. 26

10/SAT

- 6:30 *They Drive By Night*
RAOUL WALSH P. 24
- 8:30 *White Heat*
RAOUL WALSH P. 24

11/SUN

- 12:00 Thingamajigs: Open
Rehearsal P. 11
- 4:30 *Whisper of the Heart*
STUDIO GHIBLI P. 18
- 6:45 *The World of Jacques Demy*
plus short JACQUES DEMY P. 32

14/WED

- 7:00 *Le train* SIMENON P. 27

15/THR

- 7:00 *A Slightly Pregnant Man*
JACQUES DEMY P. 32

16/FRI

- 7:00 *The Lodger: A Story of the
London Fog*
Judith Rosenberg on piano
THE HITCHCOCK 9 P. 28
- 7:30 Thingamajigs: Solvitur
ambulando (It Is Solved by
Walking) L@TE P. 11
- 8:45 *The Clockmaker* SIMENON P. 27

17/SAT

- 6:15 *The Ring*
Judith Rosenberg on piano
THE HITCHCOCK 9 P. 28
- 8:30 *A Room in Town*
JACQUES DEMY P. 32

18/SUN

- 4:00 *Howl's Moving Castle*
STUDIO GHIBLI P. 18
- 7:00 *The Farmer's Wife*
Judith Rosenberg on piano
THE HITCHCOCK 9 P. 28

20/TUE

- 6:00 Yang Fudong and Philippe
Pirotte in Conversation
YANG FUDONG P. 12

21/WED

- 7:00 *The Pleasure Garden*
Judith Rosenberg on piano
THE HITCHCOCK 9 P. 28

Yang Fudong: Estranged Paradise,
Works 1993–2013 opens P. 4

22/THR

- 7:00 *Estranged Paradise*
Yang Fudong and
Philippe Pirotte in person
P. 2
- 8:30 *The Troublemaker*
Free Outdoor Screening P. 21

23/FRI

- 7:00 *Blackmail*
Judith Rosenberg on piano
THE HITCHCOCK 9 P. 29
- 7:30 No Age L@TE P. 11
- 8:35 *The Pied Piper*
JACQUES DEMY P. 32

24/SAT

- 6:15 *Downhill*
Judith Rosenberg on piano
THE HITCHCOCK 9 P. 29
- 8:20 *Three Seats for the 26th*
JACQUES DEMY P. 32

25/SUN

- 3:00 *My Neighbor Totoro*
STUDIO GHIBLI P. 18
- 5:00 *Nausicaä of the Valley
of the Wind*
STUDIO GHIBLI P. 18

Ballet of Heads: The Figure in
the Collection closes P. 10

28/WED

- 7:00 *Champagne*
Judith Rosenberg on piano
THE HITCHCOCK 9 P. 29

29/THR

- 7:00 *The Man from
London* SIMENON P. 27

30/FRI

- 7:00 *Easy Virtue*
Judith Rosenberg on piano
THE HITCHCOCK 9 P. 29
- 8:30 *The Young Girls of Rochefort*
JACQUES DEMY P. 32

31/SAT

- 6:15 *The Manxman*
Judith Rosenberg on piano
THE HITCHCOCK 9 P. 29
- 8:15 *The Umbrellas of Cherbourg*
JACQUES DEMY P. 32



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**THE HITCHCOCK 9:
RARE SILENTS RESTORED**
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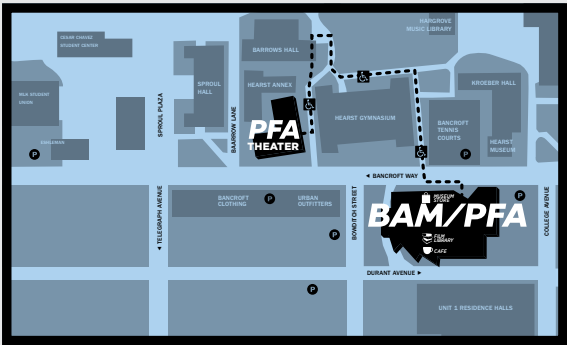
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