

CALENDAR PROGRAMMED BY
BRUCE GOLDSTEIN
ASSOCIATE: ELSPETH CARROLL

**"HIGHLY SEDUCTIVE...
A MASTERPIECE OF MASTERPIECES!"**
— Jonathan Rosenbaum

**"THE FINNEGANS WAKE
OF THE MOVIES!"**
I can't remember a film of more
sustained visual delight."
— Dwight MacDonald

Alain Resnais'
LAST YEAR AT
MARIENBAD

(1961) As ominous organ music resounds, the Scope camera tracks through the seemingly endless halls of a baroque grand hotel, as Giorgio Albertazzi tries to persuade an initially disbelieving Delphine Seyrig (in gowns by Chanel — Coco herself!) that they'd met the year before, even as the sepulchral Sacha Pitoeff hovers about. But as Albertazzi continues to repeat "Last year..." each encounter takes place in different locations, in different costumes, the alterations not just coming from scene to scene but from shot to shot, amid mounting suspense, until the question becomes not only did it happen, but was it seduction or...? Perhaps the ultimate puzzle film, with dizzying time shifts and flashbacks, real or imagined. Oscar-nominated screenplay by nouveau roman titan Alain Robbe-Grillet. DCP restoration. "I was not prepared for the voluptuous quality of *Marienbad*, its command of tone and mood... its austere visual beauty." — Roger Ebert.

FRIDAY/WED 12:30, 2:25, 4:20, 6:15, 8:10, 10:10
SAT 1:15, 3:10, 5:05, 7:00, 9:10
SUN 1:15, 3:10, 7:30, 9:25
MON 12:30, 2:25, 4:20, 8:40
TUE 12:30, 4:50, 7:00, 9:00

A RIATO PICTURES RELEASE

PRESENTED WITH SUPPORT FROM THE GEORGE FASEL MEMORIAL FUND FOR CLASSIC FRENCH CINEMA.

MAY 24/25 FRI/SAT
BLACK GIRL
(1966, OUSMANE SEMBÈNE) Mbissine Thérèse Diop finds her pleasant chores for a French family in Dakar topped by an invite to return with them to France, where she finds she's just "the black girl." Sembène's first feature put African cinema on the map. DCP. FRI 2:50, 6:50 SAT 1:40

MAY 24/25 FRI/SAT
THE BATTLE OF ALGIERS
(1966, GILLO PONTECORVO) Algiers, 1957: French paratroopers inch their way through the Casbah to zero in on the hideout of the last rebel still free in the city. Flashback three years earlier, as the Algerian National Liberation Front (FLN) decides on urban warfare. DCP. FRI 12:30, 4:30, 8:30 SAT 3:20, 6:20

MAY 25 SAT
XALA
(1974, OUSMANE SEMBÈNE) Fat cat El Hadji Abdou Kader Beye has a flourishing business, two wives, and a white Mercedes. But on the wedding night to a third wife, he fails to rise to the occasion — could he be the victim of a *xala*? Savage satire that, despite censorship, broke Senegalese box office records. 35mm print courtesy BFI. 5:50

MAY 25 SAT
THE HOUR OF THE FURNACES
(1968, OCTAVIO GETINO, FERNANDO SOLANAS) Incendiary Argentinian agitprop in three sections: Notes and Testimonies on Neocolonialism, Violence and Liberation; Act for Liberation; and Violence and Liberation. Filmed in secret and distributed by workers organizations and student groups. Approx. 260 min. 16mm print courtesy New York Public Library. 6:15

**MAY 24
FRI**
**JUNE 13
THREE WEEKS**

Programmed by
ELSPETH CARROLL

THE HOUR OF
LIBERATION

DECOLONIZING CINEMA, 1966-1981

MAY 28/29 TUE/WED
MACUNAÍMA
(1969, JOAQUIM PEDRO DE ANDRADE) Adaptation of Mário de Andrade's (no relation) 1927 modernist rhapsody, drawing on folklore, indigenous legends and Afro-Brazilian religion. "The first politically radical Cinema Novo film to be immensely popular with the Brazilian masses." — Randal Johnson, *Brazilian Cinema*. 35mm. TUE 2:20, 8:50 WED 4:35, 10:05

MAY 29 WED
BLOOD OF THE CONDOR
(1969, JORGE SANJINÉS) When Bolivian campesinos discover American doctors sterilizing women, they seek revenge. Banned by government censors, until a heated campaign forced them to relent, leading to demonstrations, a Senate investigation, and expulsion of the Peace Corps. Digital. 6:45

MAY 29 WED
HOW TASTY WAS MY LITTLE FRENCHMAN
(1971, NELSON PEREIRA DOS SANTOS) The eponymous *petit français* escapes execution, only to find himself first in the hands of the Portuguese and then the delicacy-seeking Tupinambá. "One of the sharpest satires of colonial history ever made." — Michael Atkinson. New DCP restoration. 8:15

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MAY 30 THU
PERFUMED NIGHTMARE
(1971, KULJAT TAHNIMK) Jitney driver/head of the Werner von Braun fan club Tahimik dreams of Cape Canaveral from his village outside Manila, until a brusque American whisks him away to Paris to man his gumball machines. "One of the most original and poetic works of cinema made anywhere in the seventies." — Werner Herzog. 16mm. 2:30, 6:40

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MAY 30/31 JUNE 1 THU/FRI/SAT
SOLEIL Ô
(1970, MED HONDO) Newly arrived Mauritanian accountant Robert Liensol faces rejection and alienation in Paris. Hondo's debut takes its title from a West Indian song. DCP restoration funded by the George Lucas Family Foundation and The Film Foundation's World Cinema Project. THU 12:30, 4:30, 8:35 FRI 12:30, 2:30, 4:30, 6:30 SAT 4:50, 9:00

MAY 27 MON
THE PATRIOT GAME
(1978, ARTHUR MACCAIG) De-sensationalized account of The Troubles, told mainly from the Provisional IRA's POV. "I've seen no film on Northern Ireland that depicted the situation this graphically." — J. Hoberman. 16mm. 3:00, 6:35

MAY 27 MON
THE DUPES
(1973, TEWFIK SALEH) Three Palestinian men attempt a border crossing to find work in oil-rich Kuwait. Adapted from the novella *Men in the Sun* by Palestinian Ghassan Kanafani, directed by the Egyptian Saleh, and shot in both Syria and Iraq. 35mm. Plus short *They Do Not Exist* (1974, Mustafa Abu Ali). Digital. 8:30

MAY 27/28/29 MON/TUE/WED
BLACK GIRL
(1966, OUSMANE SEMBÈNE) See May 24/25. MON 4:55 TUE 12:30 4:30 WED 12:30

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MAY 31 FRI
ANTONIO DAS MORTES
(1969, CLAUDIO ROCHA) Das Morte, the jagunço (mercenary) first seen in Rocha's *Black God, White Devil*, returns 30 years later to take on "the last *cangaceiro* (outlaw)." "A peculiar amalgamation of history and legend, epic and lyric." — Michael Chanen. 16mm print courtesy BFI. 8:30

JUNE 1 SAT
TURUMBA
(1981-83, KULJAT TAHNIMK) Capitalism comes to a Philippine village as a Paki family finds its *papier maché* figure business transformed when they're commissioned to make 25,000 dachshunds for the Munich Olympics. 16mm. 12:30

JUNE 1 SAT
OUR VOICE OF EARTH, MEMORY AND FUTURE
(1981, MARTA RODRÍGUEZ AND JORGE SILVA) An exploration of the centuries-long resistance by Colombia's indigenous peoples. New DCP restoration. Plus *Planes: Testimony of an Ethnocide* (1971): Denouncement of the massacre of the Guahibo. Digital. 2:20

JUNE 1 SAT
WEST INDIES: THE FUGITIVE SLAVES OF LIBERTY
(1979, MED HONDO) The history of the West Indies told as a color musical extravaganza (at \$1,350,000, the biggest-budget African production ever), adapted from Les Nègres (The Slavers) by Martiniquais playwright Daniel Boukman. 35mm print courtesy Harvard Film Archive. 6:50

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MOI, UN NOIR & CABASCABO
(1958, JEAN ROUCH) Day in the life of young Nigerian émigrés in Abidjan, Ivory Coast. Ten years later, star Oumarou Ganda provided prequel and riposte *Cabascabo* (1968), a semi-autobiographical portrait of a Nigerian man returning from Indochina. Both DCP restorations. 3:30

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JUNE 3 MON
THE HOUR OF LIBERATION HAS ARRIVED
(1974, NERY SORIO) In the late 60s, Dhofar rose up against the British-backed Sultanate of Muscat and Oman, in a democratic, feminist guerrilla movement. First film by an Arab woman to be shown at Cannes. New DCP restoration. 6:50

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MALUALA
(1979, SERGIO GIMÉZ) In 19th century Cuba, escaped slaves hide out in palenques in the mountains of the east, while the Spanish try to divide their leaders. Third in a trilogy on slavery by Afro-Cuban director Giral. Digital. 2:15, 6:30

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MADINA-BOE & THE RETURN OF AMÍLCAR CABRAL
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