



Lightbox
Film Center



2019

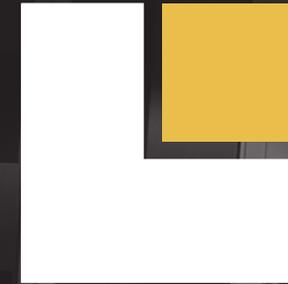
APRIL / MAY / JUNE

Program Guide

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SOLID GOULD: ELLIOTT GOULD IN THE 1970S

APRIL 5 - 20

If you had to choose one actor who best defines the Hollywood Renaissance of the 1970s, it would be the versatile, charismatic Elliott Gould. Thanks mostly to a career-defining role in Paul Mazursky's 1969 comedy *Bob & Carol & Ted & Alice*, Gould became one of American cinema's most in-demand leading men at a time when Hollywood was redefining what exactly a leading man was. It was Robert Altman who launched Gould into the decade as the mischievous Trapper John McIntyre in *M*A*S*H*. A closer look at his career reveals how Elliott Gould rode the highs and lows of American film with aplomb, making even the smallest roles entirely his own. This month, Lightbox salutes the inimitable Elliott Gould with eight classics from the decade that made him a star.

This series is supported by the Cinema and Media Studies program at the University of Pennsylvania. Special thanks to Harry Guerro, Jay Schwartz, Alex Klein and Mark Owens.

Friday, April 5 at 7pm

M*A*S*H

Robert Altman, US, 1970, 35mm, 116 min.

Robert Altman's Korean wartime comedy about a ragtag group of surgeons at a mobile medical unit remains just as irreverent and scathing today as it was almost 50 years ago. Donald Sutherland as "Hawkeye" Pierce and Elliott Gould as Trapper John McIntyre push the film into new levels of absurdity as they balance the harsh effects of war with womanizing, boozing and practical joking. The epic football game in the film's final act shows Altman's risk-taking approach to movie-making beginning to take form.

Thursday, April 11 at 7pm

THE LONG GOODBYE

Robert Altman, US, 1973, 112 min.

Elliott Gould stars as private investigator Philip Marlowe in Altman's slick, 1970's update of the Raymond Chandler classic. By the time Gould returned to working with Robert Altman, he had earned a reputation in Hollywood for his erratic behavior and lackluster box office performance. *The Long Goodbye*, however, catapulted him back into the spotlight in what may be his finest role. The affable, somnolent Marlowe as played by Gould is a perfect anti-hero for the Nixon era.

Saturday, April 13 at 7pm

HARRY & WALTER GO TO NEW YORK

Mark Rydell, US, 1976, 115 min.

Late nineteenth century New York City is the setting for this all-star heist movie. James Caan and Elliott Gould are the titular characters who stumble into a bank robbery scheme being planned by the extravagantly wealthy and deviously charming Adam Worth (Michael Caine). With the help of Diane Keaton, Harry and Walter try to outsmart the master criminal Worth to pull off one of the biggest bank heists ever.

Thursday, April 18 at 7pm

THE TOUCH

Ingmar Bergman, Sweden, 1971, 115 min.

With his first English-language film, Ingmar Bergman delivered a compelling portrait of conflicting desires. In *The Touch*, a chance encounter between seemingly contented housewife Karin (Bibi Andersson) and David (Elliott Gould), an intense American archaeologist scarred by his family's past, leads to the initiation of a torrid and tempestuous affair – one that eventually threatens the stability of Karin's marriage to a respected local surgeon (Max von Sydow). Upon its release, the filmmaker declared this emotionally complex and sensitively performed film to be his first real love story.



Followed by a Members-Only Reception including an exclusive POWERS Irish Whiskey tasting and '70s-themed snacks.

Friday, April 19 at 7pm

CAPRICORN ONE

Peter Hyams, US, 1977, 35mm, 124 min.

The first manned mission to Mars turns out to be a hoax in this tense conspiracy-filled thriller. When three unwitting astronauts are mysteriously relocated to a deserted military base moments before launch, they become embroiled in a high stakes game of public deception and media manipulation. Journalist Robert Caulfield (Elliott Gould) must uncover the truth before it ends his career or possibly his life. *Capricorn One* is perhaps one of the more underrated of the pantheon of conspiracy films that stormed theaters in the 1970s.

Saturday, April 20 at 2pm

I LOVE MY...WIFE

Mel Stuart, US, 1970, 35mm, 98 min.

While 1969's *Bob & Carol & Ted & Alice* is notable for its groundbreaking commentary on the self-help and free love movements of the hippie era, *I Love My...Wife* takes a decidedly more retrograde turn. With a wife he is no longer attracted to – along with a newborn and mother-in-law occupying his home – Richard Burrows (Elliott Gould) begins a series of affairs that threaten his marriage.

Saturday, April 20 at 7pm

DOUBLE FEATURE

CALIFORNIA SPLIT

Robert Altman, US, 1974, 35mm, 108 min.

This freewheeling buddy picture finds Gould once again teaming up with American auteur Robert Altman, this time opposite George Segal. Gould and Segal are gamblers who don't know when to stop. Ending up in Reno, they go for the big money, but it proves to be unfulfilling. Based on the real life gambling addiction of writer Joseph Walsh, *California Split* is Altman fully untethered, allowing the chemistry between the two leads to shine.

LITTLE MURDERS

Alan Arkin, US, 1971, 16mm, 108 min.

Jules Feiffer's award-winning Off-Broadway play is adapted for the big screen by Alan Arkin in his directorial debut. Gould, who starred in the original 1967 production, plays Alfred – a man indifferent to the chaos of the city around him. His life descends deeper into the abyss in a series of absurd episodes. The film's dark tone and scathing satire of city life have turned it into a cult classic.

16mm print provided by Jay Schwartz.

DOWN & DIRTY IN GOWER GULCH: POVERTY ROW FILMS PRESERVED BY UCLA FILM & TELEVISION ARCHIVE

MAY 16 - 25

While the major Hollywood studios in the classical period—Paramount, Metro-Goldwyn-Mayer, 20th Century Fox—controlled first-run theaters, numerous independent studios serviced what was called the “states rights” market: independent rural cinemas, third- and fourth-run movie houses in the major cities. They produced what were called “B films,” which ran at best as the second feature behind the major studios’ “A films,” whether westerns, crime dramas, horror or comedies. Most of these independents were housed in rental studios off Gower Street in Los Angeles, often referred to as “Gower Gulch.” Unlike the major studio films, which were budgeted in the hundreds of thousands, if not millions of dollars, so-called “Poverty Row” pictures were usually made for \$100,000 or less. Despite their exceedingly low budgets, the Poverty Row studios had a surprising degree of freedom to tackle controversial subject matter that the majors would not have touched. This series is an abridged version of the Museum of Modern Art’s major retrospective of Poverty Row films preserved by the Archive. Get ready for a wild ride!

Co-Presented by Louis Bluver

Thursday, May 16 at 7pm

THE VAMPIRE BAT

Frank Strayer, US, 1933, 63 min., b&w

Everybody loves Dr. von Niemann (Lionel Atwill), clueless that he is using a cover story of medieval vampirism to murder the proletariat of Kleines Schloss and gleefully feed their blood to the artificial being he has created (it looks suspiciously like a loofa sponge oxygenating in an aquarium). With this travelling circus of horrors traipsing through cast-off sets from *The Old Dark House* and *Frankenstein*, plus a day trip to Bronson Canyon, *The Vampire Bat* plays like a midnight matinee from the old *Shock Theater* TV package. UCLA’s restoration recreates the sensational Gustav Brock color sequence, unacknowledged and unseen since its first run.

Restored by UCLA Film & Television Archive
with funding provided by The Packard
Humanities Institute.

Friday, May 17 at 7pm

THE SIN OF NORA MORAN

Phil Goldstone, US, 1933, 65 min., b&w

The Sin of Nora Moran is neither classic nor camp, but a unique mélange of

both. Its standard pre-Code plot (victimized woman descends into a life of degradation) and extremely low budget were common to B-pictures of the period. But it’s the telling of the story that elevates *Nora Moran* into a class all its own. This it accomplishes through a series of flashbacks, flash-forwards and flashbacks-within-flashbacks so complex that the entire narrative structure quickly ceases to make sense, assuming a free-form, dream-like quality that enhances rather than detracts from it. Haunting, hallucinatory, artistic, exploitative—this may be the best B-film of the 1930s.

Restored by UCLA Film & Television Archive
with funding provided by The Packard
Humanities Institute.

Thursday, May 23 at 7pm

FALSE FACES

Lowell Sherman, US, 1932, 81 min., b&w

The loathsome career of Henry Schireson, the self-styled “King of Quacks” famous for bobbing Fanny Brice’s nose and infamous for a botched surgery that necessitated the amputation of a young woman’s legs, is celebrated in Lowell Sherman’s *False Faces*, a delirious film à clef. Dismissed

from his post at a New York hospital, Schireson’s screen counterpart Dr. Silas Benton (portrayed by director Sherman as an affectless sociopath) relocates to Chicago and promotes himself to the idle rich and famous as the doyen of nip-and-tuck. Utterly indifferent to his trail of human wreckage, Benton dallies promiscuously with every woman in sight and gorges himself with riches gleaned from his outlaw surgeries. His ultimate comeuppance is designed to leave the picture audience agog and cheering.

Restored by UCLA Film & Television Archive
with funding provided by The Packard
Humanities Institute.

Friday, May 24 at 6pm

DEEP DIVE: 1930S HOLLYWOOD

Join film scholar Will Schmenner for a conversation at 6pm prior to the screening of *Damaged Lives* for a discussion about 1930s Hollywood B-movies.

Friday, May 24 at 7pm

DAMAGED LIVES

Edgar G. Ulmer, US, 1933, 61 min., b&w

Young shipping tycoon David Bradley (played by Lyman Williams) contracts an infectious disease and unknowingly transmits it to his wife. Diane Sinclair plays the traumatized spouse. The Canadian Social Hygiene Council (CSHC) was the sponsor of *Damaged Lives*, a feature film about venereal disease. Intended as sexual education, not exploitation, *Damaged Lives* avoids harsh physiological depictions. It concentrates optimistically on hope provided by knowledge and discretion. *Damaged Lives* impressed a *New York Times* critic as “the decisive stroke in the struggle to free discussion of venereal disease...it is forthright, frank, and unforgettable.”

Restored by UCLA Film & Television Archive
and the National Archives of Canada.

Saturday, May 25 at 5pm

MAMBA

Albert Rogell, US, 1930, 78 min., b&w

Starring Jean Hersholt, *Mamba* takes place in 1913 in German East Africa, now Tanzania. August Bolte is a thoroughly disgusting plantation owner who violently mistreats his African workers, sexually abuses native women, and is shunned by both the British and German military officers garrisoned in the border area between British and German colonies. He buys himself an impoverished countess as a wife and brings her back to Africa where she soon is terrorized by the alien environment. The film went into production in late 1929, when Tiffany, a low-budget, independent studio decided to play with the big boys in Hollywood, investing half a million dollars to make a sound, color and 3-D film.

Restored by UCLA Film & Television Archive
and The Film Foundation, with funding
provided by the George Lucas Family
Foundation and the Franco-American Cultural
Fund, a unique partnership between the
Directors Guild of America (DGA), the Motion
Picture Association of America (MPAA),
Société des Auteurs, Compositeurs et Editeurs
de Musique (SACEM), and the Writers Guild of
America, West (WGAW).

Saturday, May 25 at 8pm

STRANGE ILLUSION

Edgar G. Ulmer, US, 1945, 87 min., b&w

A young man has a recurring dream in which an uncanny gentleman attempts to woo his mother, after seeing his dad die mysteriously in a car accident in the same dream. Paul Cartwright consults a psychiatrist, who is also a friend, and realizes that his dream is coming true, especially after receiving a posthumous letter from his father about his mother’s suitor. The plot of *Strange Illusion* may be strictly Poverty Row, but it also steals admirably from Shakespeare’s “Hamlet,” with a major dose of post-World War II interest in Sigmund Freud.

Restored by UCLA Film & Television Archive
with funding provided by the AFI/NEA
Preservation Grants Program.

ISM, ISM, ISM: EXPERIMENTAL CINEMA IN LATIN AMERICA/ISMO, ISMO, ISMO: CINE EXPERIMENTAL EN AMÉRICA LATINA

Ism, Ism, Ism is the first comprehensive, U.S.-based film program and publication to treat the full breadth of Latin America's vibrant experimental film production. The screenings feature key historical and contemporary works from Argentina, Brazil, Bolivia, Chile, Colombia, Cuba, Ecuador, Mexico, Paraguay, Peru, Uruguay, Venezuela, Puerto Rico and the United States. Revisiting classic names and forms from the experimental canon, the series daringly places the films within a completely novel scope and breadth. The film series takes both the aficionado and open-minded viewer through a journey into a wealth of materials culled from the forgotten corners of Latin American film archives - integrated with recent production from across the continent.



Friday, May 31 at 7pm **PROGRAM ONE - COUNTERCULTURES AND UNDERGROUNDS**

Experimental film is often intimately connected with a variety of countercultural movements, some global in reach, others very specifically local. Some of these filmmakers explicitly embrace these movements' radical political goals, and at other times their ideological concerns are simply implicit, but all of these films are unified by their allegiance to a range of underground, youth or countercultural phenomena.

Introduced by series co-curator Jesse Lerner.

JUVENTUD, REBELDÍA, REVOLUCIÓN *Enrique Pineda Barnet, Cuba, 1969, 30 min., Spanish w/ English subtitles*

ISMISM
*Manuel DeLanda, Mexico/US, 1979, 6 min.,
silent*

MARABUNTA
*Narcisa Hirsch, Argentina, 1967, 8 min., Spanish
w/ English subtitles, b&w*

**ESPLENDOR DO
MARTIRIO**
Sergio Peo, Brazil, 1974, 10 min.

COTARRA 2
*Rolando Peña, Venezuela, 1976, 10 min.,
Spanish w/ English subtitles*

**SEGUNDA PRIMERA
MATRIZ**
*Alfredo Gurrola, Mexico, 1972, 13 min., Spanish
w/ English subtitles*

Followed by:
**PROGRAM TWO -
DREAMS OF SUITCASES
AND A BLUE LOBSTER**

Several well-known auteurs, including Alejandro Jodorowsky and Rafael Corkidi, whose films are characterized by disturbing, dream-like imagery, absurdist juxtapositions, and other devices characteristic of surrealism, hail from Latin America. Many exiled surrealists fleeing fascism in Europe found home in Latin America, including Luis Buñuel, who made over twenty features in Mexico. This program highlights some less familiar short films that share surrealist preoccupations, including the Colombian treasure *The Blue Lobster*.

**LA LANGOSTA AZUL
(THE BLUE LOBSTER)**
*Álvaro Cepeda Zamudio & Gabriel García Márquez, Colombia, 1954, 29 min., Spanish w/
English subtitles*

**LA MALETA (THE
SUITCASE)**
*Raúl Ruiz, Chile, 1963-2008, 20 min., Spanish
w/ English subtitles, b&w*

TRAUM (SUEÑO)
*Horacio Coppola, Argentina, 1933, 2 min., silent,
b&w*

**LAS VENTANAS DE
SALCEDO**
*Luis Ernesto Arocha, Colombia, 1966, 6 min.,
b&w*

EL DEDAL DE ROSAS
*Mariana Botex, Mexico, 1998, 13 min., Spanish
w/ English subtitles*

Friday, June 7 at 7pm **PROGRAM THREE - UMBRALES: EXPERIMENTAL WOMEN FILMMAKERS FROM LATIN AMERICA**

This program showcases female filmmakers who sought to carve out a place within the male-dominated world of Latin American independent

audiovisual production. Key works, such as Argentine filmmaker Narcisca Hirsch's *Come Out* (1971), exemplify the defiant position toward gendered and essentializing aesthetics expected of Latin American women filmmakers.

COME OUT
Narcisca Hirsch, Argentina, 1971, 11 min.

COLOR
Lydia García, Uruguay, 1955, 4 min.

**DESNUDO CON
ALCATRACES**
Silvia Gruner, Mexico, 1986, 2 min., silent, b&w

POPSICLES
*Gloria Camiruaga, Chile/US, 1982-1984, 5 min.,
Spanish w/ English subtitles*

UMBRALES
Marie Louise Alemann, Argentina, 1967, 19 min.

PARACAS
*Cecilia Vicuña, Chile/US, 1983, 19 min., Spanish
w/ English subtitles*

DEVIL IN THE FLESH
*Ximena Cuevas, Mexico, 2003, 5 min., Spanish
w/ English subtitles*

COPACABANA
Vivian Ostrovsky, Brazil, 1983, 10 min.

BLUES TROPICAL
Poli Marichal, Puerto Rico, 1982, 4 min.

Followed by:
**PROGRAM FOUR -
ALTERED SURFACES:
PSYCHEDELIA AND
ABSTRACTION**

Abstraction has been a recurring strategy in Latin American visual cultures since long before the European Conquest. Over the past century, and often in dialogue with artists elsewhere, Latin Americans working in diverse media have explored both abstraction or - in the case of the Concrete art movement, who rejected the term "abstract" art as too suggestive of a link to a figurative realm that is being abstracted - "pure" explorations of color and form. Not surprisingly, filmmakers have participated actively in this process.

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of exploration, often in collaboration with artists from other media. Together, like the diverse approaches of the concrete, neo-concrete, geometric abstraction, “grupo Madí,” “grupo Ruptura,” and other movements in the visual arts, these filmmakers pursue colors, light, shadows, and forms as the basis for their work.

PLACERES DE LA CARNE

Horacio Valleregio, Argentina, 1977, 12 min.

BECKY'S EYE

Willie Varela, US, 1977, 3 min., silent

NUESTRA SEÑORA DE PARIS

Teo Hernández, France, 1981-1982, 22 min.

COSMORAMA

Enrique Pineda Barnet, Cuba, 1965, 5 min.

ELECTRIC ARTHROPODS

Manuel DeLanda, US, 2017, 4 min.

AS WITHOUT SO WITHIN

Manuela de Laborde, Mexico/US/UK, 2016, 25 min.

Friday, June 14 at 7pm

PROGRAM FIVE - DIALOGUES WITH CHE: APPROPRIATIONS OF A REVOLUTIONARY FIGURE

Images of Ernesto “Che” Guevara are the most contested and reproduced in Latin America, and this program explores ways this iconic figure has been represented. *Diálogo con el Che* (*Dialogue with Che*, newly restored) is a legendary film by queer Nuyorican artist José Rodríguez Soltero that parodies Hollywood portrayals of the revolutionary hero. *Una foto recorre el mundo* (*A Photograph Travels the World*) by Pedro Chaskel (also known as the editor of *The Battle of Chile*, 1975) analyzes the iconic

photograph of el Che taken by Alberto Korda at a political rally in 1960 and the unending international (and commercial) appropriations of this image. Leandro Katz' *El día que me quieras* retraces the story behind the last photographs Freddy Alborta took of Che Guevara as he lay dead, surrounded by his captors, in 1967.

UNA FOTO RECORRE EL MUNDO (A PHOTOGRAPH TRAVELS THE WORLD)

Pedro Chaskel, Cuba, 1981, 13 min., Spanish w/ English subtitles

DIÁLOGO CON EL CHE (DIALOGUE WITH CHE)

José Rodríguez Soltero, US, 1968, 53 min., b&w

EL DÍA QUE ME QUIERAS (THE DAY YOU'LL LOVE ME)

Leandro Katz, Argentina, 1997, 30 min., Spanish w/ English subtitles

Lead support for *Ism, Ism, Ism* is provided through grants from the Getty Foundation. Significant additional support comes from the Andy Warhol Foundation for Visual Arts, the National Endowment for the Arts, and the Mike Kelley Foundation for the Arts. *Pacific Standard Time* is an initiative of the Getty. The presenting sponsor is Bank of America.

This series is presented as part of Subversive Elements, Lightbox's ongoing spotlight on experimental artists' cinema.



QUEERING THE LENS

In conjunction with the premiere of *Queer Genius*, Lightbox will present a selection of groundbreaking nonfiction films that re-imagine or “queer” the form of documentary, incorporating poetry, reenactment and found footage. The program includes major works by Su Friedrich, Barbara Hammer (one of the subjects of *Queer Genius*) and Marlon Riggs.

Thursday, June 13 at 7pm

QUEER GENIUS

Catherine Pancake, US, 2019, 95 min.

PHILADELPHIA PREMIERE

Queer Genius is a cinematic exploration of four visionary queer artists breaking down barriers in their creative fields as they confront fame, failure, censorship, family, gender, and sexuality. The film embraces the communal possibilities of “genius” from a particularly queer perspective crossing genre and generational perspective. The film features intertwined portraits of Eileen Myles, Barbara Hammer, Jibz Cameron, and Black Quantum Futurism.

FREE

Thursday, June 20 at 7pm

TONGUES UNTIED

Marlon Riggs, US, 1989, 55 min.

The seminal documentary on Black gay life, Emmy Award-winning director Marlon T. Riggs' 1989 *Tongues Untied* uses poetry, personal testimony, rap and performance (featuring poet Essex Hemphill and others) to describe the homophobia and racism that confront Black gay men.

The stories are fierce examples of homophobia and racism: the man refused entry to a gay bar because of his color; the college student left bleeding on the sidewalk after a gay-bashing; the loneliness and isolation of the drag queen. Yet they also affirm the black gay male experience: protest marches, smoky bars, “snap diva,” humorous “musicology” and Vogue dancers.

Preceded by:

ANTHEM

Marlon Riggs, US, 1991, 9 min.

Friday, June 21 at 7pm

NITRATE KISSES

Barbara Hammer, US, 1992, 16mm, 67 min.

Nitrate Kisses explores eroded emulsions and images for lost vestiges of lesbian and gay culture in this first feature by a pioneer of lesbian cinema, Barbara Hammer. A forbidden and invisible history of a marginalized people are put in context by the contemporary sexual activities of four gay and lesbian couples. The role of sexuality in the historic present underscores the resistance of two cultures, gay and lesbian, struggling to survive in the complex interaction of power and domination of a dominant heterosexist ideology.

Preceded by:

SISTERS!

Barbara Hammer, US, 1973, 16mm, 8 min.

Preserved for Barbara Hammer by BB Optics, Inc. and the Academy Film Archive with support from NYWIFT Women's Film Preservation Fund.

Join us prior to this screening at 6pm for Lightbox's Back Porch Beer Garden.

Thursday, June 27 at 7pm

HIDE & SEEK

Su Friedrich, US, 1996, 65 min.

Hide and Seek is a daring exploration into wild, uncharted territory—lesbian adolescence in the 1960s. Lou is a 12 year old girl who daydreams in a tree house, tries not to watch a sex education film, wins a rock throwing contest, and is horrified to discover that her best friend is taking an interest in earrings and boys. Interwoven with Lou's story are the mostly hilarious, sometimes painful recollections of adult lesbians who try to figure out how they ever got from there to here. Completing the picture are clips from a wide array of old scientific and educational films which blend seamlessly with the beautiful black and white images of Lou's world. *Hide and Seek* is for every woman who's been to a slumber party and every man who wonders what went on at one.

LOUIS BLUVER'S ARTHOUSE REVISITED

Thursday, April 25 at 7pm

MUTUAL APPRECIATION

Andrew Bujalski, US, 2006, 110 min.
NEW 2K RESTORATION

An instant critic's darling upon its release in 2006, *Mutual Appreciation* is at once an utterly timeless and distinctly mid-aughts portrait of the ebb and flow of twenty-something life in New York City. Richly observed and deeply humanist, the film follows Alan (Justin Rice), an aspiring musician, who crash-lands in town following the breakup of his band in Boston, immediately taking up with his old friends Ellie (Rachel Clift) and Lawrence (writer-director Andrew Bujalski) while negotiating the affections of a local radio DJ (Seung-Min Lee). Lovingly lensed in intimate 16mm black & white film, *Mutual Appreciation* is a generous and witty ode to the friendships that hallmark our awkward and enthralling post-collegiate years.

Friday, May 3 at 7pm

THE JUNIPER TREE

Nietzchka Keene, Iceland, 1990, 78 min., b/w
NEW 4K RESTORATION

An unsung talent in her lifetime, director, professor and Fulbright scholar Nietzchka Keene's stark, stunning debut feature *The Juniper Tree* is loosely based on a Brothers Grimm fairy tale of the same name. Set in medieval Iceland, *The Juniper Tree* follows Margit (Björk) in her first on-screen performance and her older sister Katla (Bryndis Petra Bragadottir) as they flee for safety after their mother is burned to death for witchcraft. Photographed entirely on location in

the stunning landscapes of Iceland in spectacular black-and-white by Randy Sellars, *The Juniper Tree* is a deeply atmospheric film filled with indelible waking dream sequences (courtesy of legendary experimental filmmaker Pat O'Neill). A potent allegory for misogyny and its attendant tragedies, *The Juniper Tree* is a major rediscovery for art house audiences.

New restoration by the Wisconsin Center for Film & Theater Research and The Film Foundation, with funding provided by the George Lucas Family Foundation.

Saturday, June 29 at 7pm

QUEEN OF DIAMONDS

Nina Menkes, US, 1991, 77 min.
NEW 4K RESTORATION

Critically acclaimed for her radical feminist body of work, Nina Menkes' *Queen of Diamonds* (Sundance '91) follows the alienated life of Firdaus (Tinka Menkes), a Blackjack dealer in a Las Vegas landscape juxtaposed between glittering casino lights and the deteriorating desert oasis. Negotiating a missing husband and neighboring domestic violence, Firdaus' world unfolds as a fragmented but hypnotic interplay between repetition and repressed anger. Heralded as one of the most challenging and subversive filmmakers working today, the re-release of *Queen of Diamonds* marks the start of a new critical recognition for Menkes' groundbreaking body of work.

New restoration by The Academy Film Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation.

SPECIAL ENGAGEMENTS

Saturday, May 11 at 7pm

BABYLON

Franco Rosso, UK, 1980, 95 min.

Never-before released in North America, Franco Rosso's incendiary *Babylon* had its world premiere at Cannes in 1980 but was banned from the New York Film Festival that same year for "being too controversial, and likely to incite racial tension" (Vivien Goldman, *Time Out*). Raw and smoldering, it follows a young dancehall DJ (Brinsley Forde, frontman of landmark British reggae group Aswad) in South London as he pursues his musical ambitions, battling fiercely against the racism and xenophobia of employers, neighbors, police, and the National Front.

Saturday, June 8 at 7pm

THE FATE OF LEE KHAN

King Hu, Hong Kong/Taiwan, 1973, 105 min.,
Mandarin w/ English subtitles
NEW 2K RESTORATION

In his follow-up to the critically-acclaimed *A Touch of Zen*, trailblazing Chinese filmmaker King Hu brings together an all-star female cast, including Hong Kong cinema stalwart Li Li-hua and Angela "Lady Whirlwind" Mao, in this lively martial arts adventure. When Lee Khan, an official working for Mongolian Emperor Yuan of the Yuan Dynasty, procures the battle map of the Chinese rebel army, Chinese resistance fighters – aided by an undercover girl-gang within Khan's ranks – strive to corner him in an inn. Featuring stunning action sequences choreographed by Jackie Chan's "kung fu elder brother" Sammo Hung and a generous mix of intrigue and humor, *The Fate of Lee Khan* is a legendary wuxia masterpiece.

Saturday, June 15 at 7pm

BAD GIRLS GO TO HELL

Doris Wishman, US, 1965, 35mm, 71 min., b&w
Preceded by:

THE COLOR OF LOVE

Peggy Ahwesh, US, 1994, 16mm, 10 min.

Some thirty years ago, the artist Peggy Ahwesh began to cultivate a fascination with the films of Doris Wishman, the prolific director behind grindhouse gems like *Nude on the Moon* (1961), *Bad Girls Go to Hell* (1965), and *Let Me Die a Woman* (1977), among many others. In the early '90s, Ahwesh flew down from New York with fellow filmmaker M.M. Serra in 1994 to surprise Wishman at the Pink Pussycat Boutique in Coconut Grove, Miami. The fruits of this encounter would go into the making of *The Films of Doris Wishman*, a one-issue zine produced by Ahwesh in 1995. In conjunction with the reissue of Peggy Ahwesh's zine—now available in an expanded edition from Inpatient Press and Light Industry—Lightbox presents a double bill featuring *Bad Girls Go to Hell* alongside Ahwesh's *The Color of Love*, which she dedicated to Wishman.



FAMILY MATINEES



Saturday, April 13 at 2pm

NYICFF KID FLIX II: SHORTS

79 min., all films in English/no dialogue/with English subtitles, recommended ages 8+

With a compelling range of styles and themes, *Kid Flix II* offers clever, thought-provoking films from the 2018 New York International Children's Film Festival sure to inspire audiences ages 8+ to expand their imaginative horizons.

Saturday, May 11 at 2pm

THE DARK CRYSTAL

Jim Henson & Frank Oz, US, 1982, 93 min., PG

Imagine, a long time ago in a far-off world, the evil Skexis have ruled for a thousand years, exploiting the land as they have grown twisted and ancient. But now the good Mystics, their equivalent who have kept out of their way all this time, have sent a lone Gelfling called Jen, a survivor of a vanished race, to find the shard of the huge crystal that gives the Skexis their power as foretold in the prophecy.

Saturday, June 8 at 2pm

THE BIG BAD FOX AND OTHER TALES

Benjamin Renner & Patrick Imbert, France, 2017, 80 min., G

From the creators of the Academy Award-nominated *Ernest & Celestine* comes another hilarious, heartwarming tale of animal misfits destined to become a classic. The countryside isn't always as calm and peaceful as it's made out to be, and the animals on this farm are particularly agitated: a fox who mothers a family of chicks, a rabbit who plays the stork, and a duck who wants to be Santa Claus. If you think life in the country is a walk in the park, think again!

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IN COLLABORATION

FRIDAY, APRIL 12 AT 7:30PM

INTERCULTURAL JOURNEYS KAORU WATANABE: BE/LONGING

Traditional Japanese instruments resound in modern rhythmic and harmonic modes in Kaoru Watanabe's artfully blended musical landscapes. Navigating a nuanced web of modern issues and multicultural influences, Watanabe's extraordinary work infuses music from across the globe with the traditions of Japan, opening up an inviting, one-of-a-kind world of musical dialogue.

Friday, May 10 at 7:30pm

QUETZAL: PUENTES SONOROS | SONIC BRIDGES

Seamlessly blending rock, R&B, and Mexican folk music, GRAMMY-winning band Quetzal encompasses the richness of East L.A.'s sound palette. With powerful lyrics addressing themes of social activism, Quetzal's creative harmonizations stretch from soulful ballads to exuberant dances, blossoming into a dynamic performance with a social point of view.

\$20 General Public (\$25 on Day of Show)
\$15 Under 30 / Arts Industry Professionals /
Lightbox Members (\$20 on Day of Show)
\$10 Students
Free for IHP Residents

Monday, April 15 at 7pm

GERSHMAN PHILADELPHIA JEWISH FILM FESTIVAL LINDY CINEMONDAYS 2019 FIG TREE

*Aäläm-Wärqe Davidian, Israel, 2018, 93 min.,
Amharic and Hebrew w/ English subtitles*
PHILADELPHIA PREMIERE

Set in Addis Ababa at the end of the Ethiopian Civil War, Ethiopian-Israeli director Aäläm-Wärqe Davidian's remarkably assured debut follows a Jewish Ethiopian teenager as she attempts to save her boyfriend from being drafted, while she and her family await their turn to flee the country. Through Davidian's sharp and wildly perceptive gaze, we are given a chance to better understand the impact of civil war on the lives of ordinary Ethiopian Jews awaiting refuge in Israel.

\$15 General Admission / \$13 Seniors / \$7
Students* / \$5 IHP Residents*
*Tickets may only be purchased in-person
since Student/IHP ID will be required.

Friday, April 26 – Saturday, April 27 HOT BITS

HOT BITS is a 2-day erotic short film, live performance, and visual arts festival celebrating queer, trans, and BIPOC pleasure.

Doors 8pm, show at 8:30pm. Discounted tickets available for trans women & PoC. For tickets and more information, visit www.hotbitsfilmfest.com.

Saturday, May 4 at 11am

EXHUMED FILMS EX-FEST PART IX

eX-Fest is a full 12-hour marathon showcasing the craziest, nastiest, sleaziest exploitation movies ever made, all presented in 35mm. Hearken back to the glory days (and gory days) of grimy grindhouse cinema!

\$35 General Public / \$25 Lightbox Members
& IHP Residents

Saturday, June 1

EXHUMED FILMS

Join cult movie cooperative Exhumed Films for a to-be-announced double feature of classic genre cinema!

Friday, June 28 at 7pm

CINÉSPEAK DO THE RIGHT THING

30th ANNIVERSARY SCREENING
Spike Lee, US, 1989, 120 min.

Fight the Power: 30 years later. With a pre-screening reception at 6pm outdoors on Lightbox's Back Porch.

Tuesdays, April 9, May 21, and June 18
at 7pm

INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA TUESDAYS WITH TONY

Throughout his six-decade-long career, Tony Conrad forged his own path through numerous artistic movements, from Fluxus to the Pictures Generation, and beyond. Although best known for his pioneering contributions to both minimal music and structural film in the 1960s, Conrad helped to define a vast range of culture through his work, touching on everything from rock music and public television. Presented in conjunction with *Introducing Tony*

Conrad: A Retrospective. On view from February 1 to August 11 at ICA, the first large-scale museum survey devoted to artworks Conrad presented in museum and gallery settings is part of an ongoing reappraisal of his creative life. Details about the screenings at lightboxfilmcenter.org.

FREE

April 2 – June 29

DA VINCI ART ALLIANCE CIVIL DISOBEDIENCE: CELEBRATING QUEER NARRATIVES

Coinciding with the 50th anniversary of the Stonewall Riots, a pivotal moment in the struggle for LGBTQ+ civil rights, this group exhibition celebrates the history of queer resilience and protest, art that celebrates a community that is unafraid to speak its mind.

Opening Reception:
Tuesday, April 2 at 6pm

SUPPORT LIGHTBOX FILM CENTER

As the public arts program of a non-profit institution, Lightbox relies on the generous support of its members, donors, and funding partners.

BECOME A MEMBER TODAY

When you join our independent, nonprofit theater, you gain access to hundreds of events each year, ranging from film screenings and live performances to artist talks and receptions. You engage with a passionate community of cinephiles, celebrating the projected image as a framework for diverse ideas and perspectives. And you have the reward of knowing that at a challenging moment for arts funding you've invested in our innovative programming, making it accessible to audiences now and in the future.

To join, visit lightboxfilmcenter.org/become-a-member

Thank you to David Haas for supporting Lightbox Film Center at the Avant-Garde membership level.

BECOME A SUPPORTER

Every year Lightbox Film Center curates upwards of 125 film and video art programs, numerous partner series, and many special events. We can't do it without you.

To support Lightbox, visit lightboxfilmcenter.org/donate

Thank you to Louis Bluver for his continued support of the Arthouse Revisited series.

ACADEMIC PARTNERS

Philadelphia-area schools can join our Academic Partnership program, providing an interactive film education for students across the region. For more information, email Joe Ehrman-Dupre, Programs Development Manager, at josephed@ihphilly.org.

Thank you to the Cinema Studies and Romance Languages Departments at University of Pennsylvania and the Westphal College of Media Arts & Design at Drexel University for joining as Academic Partners in the 2018-19 year.

Lightbox Film Center is supported in part by the National Endowment for the Arts; the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency; the Philadelphia Cultural Fund; the Wyncote Foundation; the Joseph Robert Foundation; the Christian R. and Mary F. Lindback Foundation; Republic Bank; and Janssen Pharmaceutical Companies of Johnson & Johnson.



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APRIL

April 2 - June 29

Civil Disobedience: Celebrating
Queer Narratives
p. 16

Friday, April 5 at 7pm
M*A*S*H
p. 3

Tuesday, April 9 at 7pm
Tuesdays with Tony
p. 16

Thursday, April 11 at 7pm
The Long Goodbye
p. 3

Friday, April 12 at 7:30pm
Kaoru Watanabe: Be/Longing
p. 15

Saturday, April 13 at 2pm
NYICFF Kid Flix II: Shorts
p. 13

Saturday, April 13 at 7pm
Harry & Walter Go to New York
p. 3

Monday, April 15 at 7pm
Fig Tree
p. 15

Thursday, April 18 at 7pm
The Touch
p. 4

Friday, April 19 at 7pm
Capricorn One
p. 4

Saturday, April 20 at 2pm
I Love My...Wife
p. 4

Saturday, April 20 at 7pm
California Split & Little Murders
p. 4

Thursday, April 25 at 7pm
Mutual Appreciation
p. 11

Friday, April 26 - Saturday, April 27
Hot Bits
p. 15

MAY

Friday, May 3 at 7pm
The Juniper Tree
p. 11

Saturday, May 4 at 11am
eX-Fest Part IX
p. 16

Friday, May 10 at 7:30pm
Quetzal: Puentes Sonoros | Sonic
Bridges
p. 15

Saturday, May 11 at 2pm
The Dark Crystal
p. 13

Saturday, May 11 at 7pm
Babylon
p. 12

Thursday, May 16 at 7pm
The Vampire Bat
p. 5

Friday, May 17 at 7pm
The Sin of Nora Moran
p. 5

Tuesday, May 21 at 7pm
Tuesdays with Tony
p. 16

Thursday, May 23 at 7pm
False Faces
p. 5

Friday, May 24 at 6pm
Deep Dive: 1930s Hollywood
p. 6

Friday, May 24 at 7pm
Damaged Lives
p. 6

Saturday, May 25 at 5pm
Mamba
p. 6

Saturday, May 25 at 8pm
Strange Illusion
p. 6

Friday, May 31 at 7pm
Ism Ism Ism Program One -
Countercultures and Undergrounds &
Program Two - Dreams of Suitcases and
a Blue Lobster
p. 7-8

JUNE

Saturday, June 1
Exhumed Films
p. 16

Friday, June 7 at 7pm
Ism Ism Ism Program Three - Umbrales:
Experimental Women Filmmakers from
Latin America & Program Four - Altered
Surfaces: Psychedelia and Abstraction
p. 8-9

Saturday, June 8 at 2pm
The Big Bad Fox and Other Tales
p. 13

Saturday, June 8 at 7pm
The Fate of Lee Khan
p. 12

Thursday, June 13 at 7pm
Queer Genius
p. 10

Friday, June 14 at 7pm
Ism Ism Ism Program Five - Dialogues
with Che: Appropriations of a
Revolutionary Figure
p. 9

Saturday, June 15 at 7pm
Bad Girls Go to Hell & The Color of Love
p. 12

Tuesday, June 18 at 7pm
Tuesdays with Tony
p. 16

Thursday, June 20 at 7pm
Tongues Untied & Anthem
p. 10

Friday, June 21 at 7pm
Nitrate Kisses & Sisters!
p. 10

Thursday, June 27 at 7pm
Hide & Seek
p. 10

Friday, June 28 at 7pm
Do the Right Thing
p. 16

Saturday, June 29 at 7pm
Queen of Diamonds
p. 11

STAFF

Sarah Christy
Managing Director

Jesse Pires
Chief Curator

Patrick DiGiacomo
Programs & Membership Manager

Robert E. Cargni
Theater & Galleries Manager

Joseph Ehrman-Dupre
Programs Development Manager

James Fraatz
Technical Manager

Sarah Mueller
Conference Center & Events
Manager

Julio Perez Jr.
Graphic Designer

Aaron Immediato
Lightbox Marketing Manager

WELCOME TO LIGHTBOX FILM CENTER

TICKETS

- Advanced tickets can be purchased online at www.lightboxfilmcenter.org for most listed films and events.
- Tickets can be purchased at the Box Office, which is open Tuesday - Saturday from 12 to 8pm and at other select times. Phone: 215.895.6590
- Unless noted, ticket prices for Lightbox Film Center films are \$10 for General Admission, \$8 for seniors and students. Ticket prices for Family Matinees are \$5 and children under the age of 2 are free.
- Lightbox Film Center Members and IHP Residents enjoy free admission to most films.



Cover Image:

Saturday, June 29 at 7pm

QUEEN OF DIAMONDS

GETTING HERE

Lightbox Film Center is located in International House Philadelphia at 3701 Chestnut Street in the heart of University City. It is easily reached by public transportation or car. Metered street parking is available on Chestnut and nearby streets. Discounted parking for IHP guests is available at the Sheraton University City parking garage, 3549 Chestnut Street. Bring your parking receipt to the IHP Front Desk or Box Office for a validation stamp to receive a \$2.00 discount on the regular parking rates at the Sheraton garage, which is open 24 hours.

GENERAL INFORMATION

- Call 215.387.5125, email info@ihphilly.org or visit www.ihousephilly.org
- To rent IHP's Ibrahim Theater for a film screening or special event: 215.387.2275 or email events@ihphilly.org



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FOR MORE INFORMATION ON OUR FILMS AND UPCOMING EVENTS VISIT:
WWW.LIGHTBOXFILMCENTER.ORG



Lightbox
Film
Center

3701 Chestnut Street, Philadelphia, PA 19104

Lightbox Film Center is Philadelphia's premier exhibitor of film and moving image art. The signature arts program of International House Philadelphia, an independent nonprofit organization, Lightbox presents an unparalleled slate of repertory, nonfiction, experimental and international cinema. Beyond the traditional movie theater experience, Lightbox delivers enriching film programs with artist talks, live music and other multidisciplinary programs.

**WWW.LIGHTBOXFILMCENTER.ORG
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