

# BERKS FILMMAKERS

FALL / WINTER 2011 ■ ALL SHOWS 7:30PM ■ ADMISSION \$3 ■ KLEIN HALL ■ ALBRIGHT COLLEGE CENTER FOR THE ARTS ■ READING PA

SEPTEMBER

## 20 TUESDAY THE WHITE RIBBON

(2009, 144 min.) by **MICHAEL HANEKE**. "A village in Protestant northern Germany, 1913–1914. On the eve of World War I. The story of the children and teenagers of a choir run by the village schoolteacher, and their families: the baron, the steward, the pastor, the doctor, the midwife, the tenant farmers. Strange accidents occur and gradually take on the character of a punishment ritual. Who is behind it all?"—Cannes Film Festival (Winner of the Palme d'Or.)



JERRY TARTAGLIA.

## 27 TUESDAY JERRY TARTAGLIA IN PERSON

Internationally acclaimed filmmaker, writer, and co-founder of Berks Filmmakers, Jerry Tartaglia, will screen the first two parts of his controversial Live Film Projection *The Way of the World*, a queer cinematic call to anti-conformity and anti militarism. Viewer discretion advised.

OCTOBER

## 4 TUESDAY ECCENTRICITIES OF A BLONDE-HAIRED GIRL

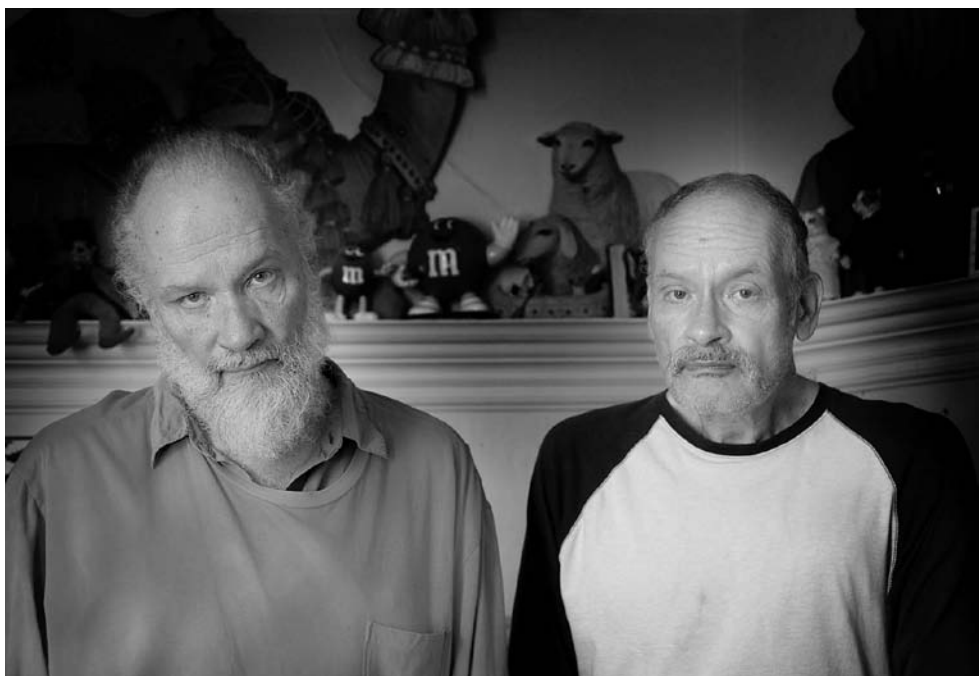
(2009, 64 min.) Portuguese director, **MANOEL DE OLIVEIRA**—who was 100 years old at the time of filming—creates this love story as told by a man whose thwarted romance with a beautiful young blonde-haired girl still haunts him. "The amused attitude of *Eccentricities of a Blonde-Haired Girl* is that of a Shakespeare comedy. Its morality, such as it is, is distilled in a seemingly throwaway observation: "Commerce shuns a sentimental accountant."—Stephen Holden, *New York Times*



STILL FROM VAMPYR.

## 11 TUESDAY VAMPYR

(1932, 73 min.) By **CARL THEODOR DREYER**. This amazing, enigmatic film nightmare is one of the greatest films by Denmark's incomparable master of silent and early sound cinema.



MIKE AND GEORGE KUCHAR, FILMMAKERS EXTRAORDINAIRE.

## 25 TUESDAY MIKE KUCHAR IN PERSON

A program of the latest short videos presented by the legendary filmmaker (with fans worldwide) now living/working in San Francisco. Mike began making 8mm films with his twin brother, George (who passed away early this September but whose art will live "so long as men can breathe, or eyes can see") as a teenager in the Bronx. Susan Sontag's notion of "camp" was an attempt to describe and celebrate the tone of such over-the-top productions. The brothers Kuchar have been acknowledged as major influences upon such filmmakers as Guy Madden, Tim Burton and John Waters and as major practitioners of the art of cinema.

**Berks Filmmakers, Inc.** is a nonprofit organization dedicated to fostering the art of independent (personal, experimental, Avant-garde) cinema and video. Berks Filmmakers, Inc., Box 6160, Reading, PA 19610, 610-987-3129. These programs are partially supported by a grant from the **National Endowment for the Arts.**

NOVEMBER

## 1 TUESDAY BEAU TRAVAIL

(1999, 92 min.) Director **CLAIRE DENIS** loosely adapted Herman Melville's *Billy Budd* and transferred the tale from the sea to the sparse landscape of East Africa's Djibouti. "Claire Denis is a sensational filmmaker—with all that implies. Her *Beau Travail*, is a movie so tactile in its cinematography, inventive in its camera placement, and sensuous in its editing that the purposefully oblique and languid narrative is all but eclipsed."—J. Hoberman, *Village Voice*

## 8 TUESDAY ROGER BEEBE IN PERSON

In this program, "Films for One to Eight Projectors," Beebe explores the possibilities of using multiple projectors—running as many as 8 projectors simultaneously—not for a free-form VJ-type experience, but for the creation of discrete works of "expanded cinema." The show builds from the relatively straightforward two-projector films *The Strip Mall Trilogy* and *TB TX DANCE* to the more elaborate three-projector meditation on Las Vegas, *Money Changes Everything*, and on finally to the eight-projector meditation on the mysteries of space, *Last Light of a Dying Star*. These films are simultaneously performance films (as they can only be screened with Beebe actually running the projectors—and running from projector to projector), technological demonstrations (with a parade of different modes of image making and presentation—16mm and super 8mm film alongside video and digital formats), and significant aesthetic works in their own right.

## 15 TUESDAY IN THE CITY OF SYLVIA

(2007, 84 min.) By **JOSE LUIS GUERIN**. If Denis' *Beau Travail* was, on some level, "about" the female or homoerotic gaze upon male beauty, Guerin's meditation on romantic obsession explores the complementary phenomenon of the male gaze upon female beauty played out in the labyrinthine back streets of Strasbourg. Rarely has a film achieved such a clear and eloquent celebration of the act of looking.



STILL FROM PULL MY DAISY.

## 29 TUESDAY "BEATS"

A screening featuring works by and about that group of artists who shared a sensibility called Beat:

*Howl*; (2010, 84 min.) by **ROB EPSTEIN** and **JEFFREY FRIEDMAN** with James Franco as Allen Ginsberg; also a selection of key Beat films: *A Movie* (1958, 12 min.) by **BRUCE CONNER**; *Pull My Daisy*; (1959, 28 min.) by **ROBERT FRANK** and **ALFRED LESLIE** with narration by Jack Kerouac; *Towers Open Fire* (1963, 16 min.) by **WILLIAM BURROUGHS** and **ANTHONY BALCH**; *The End* (1953, 35 min.) by **CHRISTOPHER MACLAINE**.



STILL FROM THE END BY CHRISTOPHER MACLAINE.

DECEMBER

## 6 TUESDAY THE TROUBLE WITH HARRY

(1955, 95 min.) By **ALFRED HITCHCOCK**. The Master's most delightful and gorgeous (dark, of course) comedy.

## 8 THURSDAY BERKS COUNTY FILM & VIDEO SHOW

A sampling of recent independent and experimental media art recently produced in Berks County. Film/video artists will be present to introduce their work.