



majak's
spring 2017



918 St. Mary Street
New Orleans, LA
www.majaks.com
FB: stmarymajak
IG: @majakss
stmarymajaks@gmail.com

To Be or Not To Be

USA, 1942 D. by Ernst Lubitsch
W. by Edwin J. Mayer

The tools of theater have always done double duty in the political arena. This has never been more evident perhaps than in 2017, when policy rides a deep backseat to performative posturing and

persona. *To Be or Not to Be*, made in the middle of WWII in 1942, makes the connection more explicit: a troupe of actors take it upon themselves to upset a Nazi plot in occupied Poland, with an ensemble's worth of disguise, deception and performance. Jack Benny, whose charm seems to stem from being two steps behind (nevertheless, always a good step ahead of the Nazi dolts) pairs with comedy giant Ernst Lubitsch and effortlessly charismatic Carole Lombard in a beat-by-beat, non-stop entertaining piece with a healthy contempt for Fascist scum. -HB



WEDNESDAY APRIL 19, 8PM



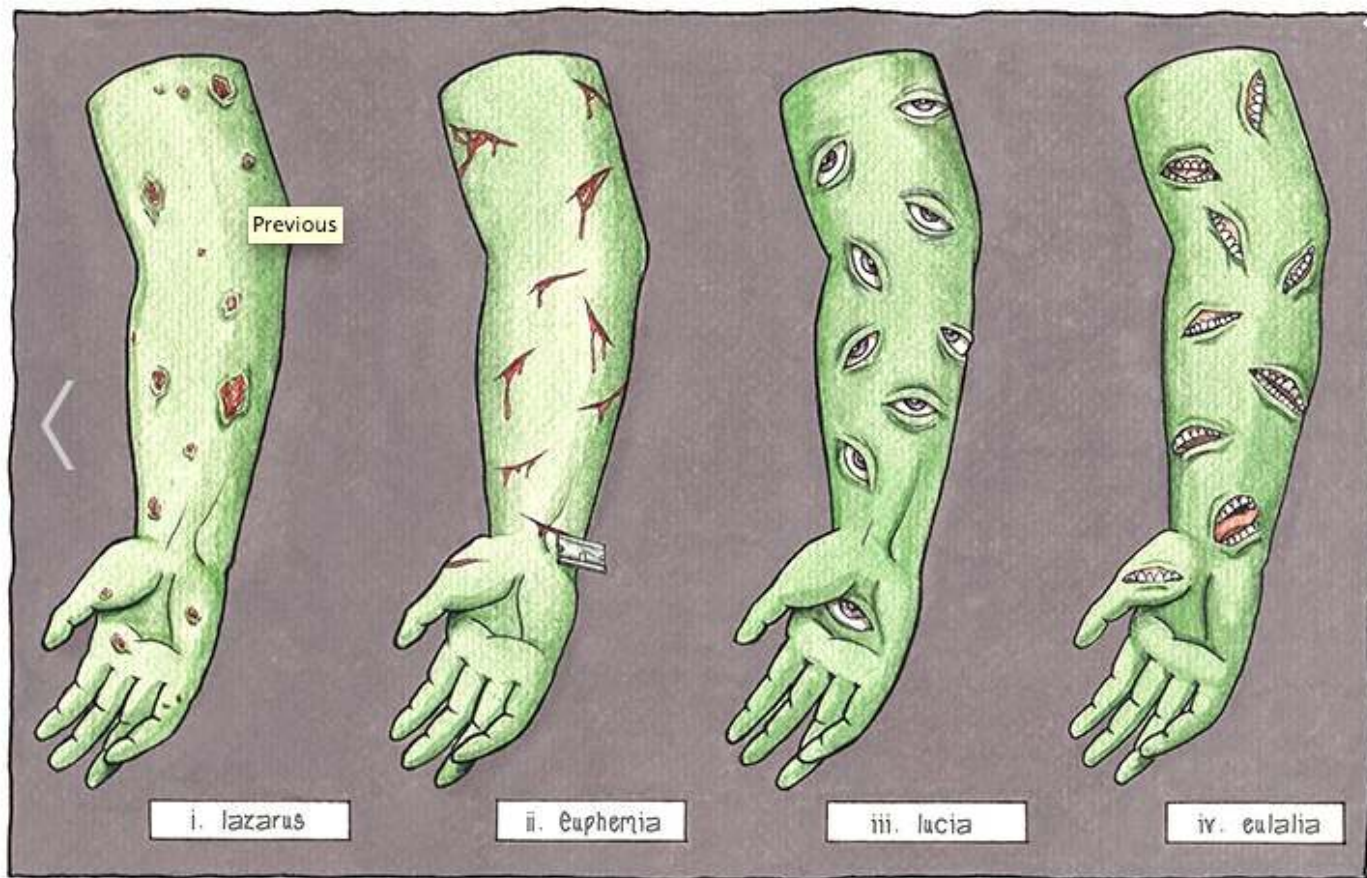
A FACE IN THE CROWD

USA, 1957. 125 mins D. by Elia Kazan;
W. by Budd Schulberg

This is one of these great old movies that's so bracingly cynical it feels new, like time-travel or magic were employed in its creation. How did they pitch this thing? Who greenlit it? Did that executive lose

their job and retire in ignominy? If so, cinema history and I appreciate their sacrifice, and y'know I'm sure that guy landed on his feet. Elia Kazan and Budd Schulberg (*On the Waterfront*) managed to push out a mainstream entertainment that exposes the rotten heart of capitalism in its most insidious guise: *mainstream entertainment*. In the film, there is no true cooperation in this system, no common goal. The rich use their money to get over on people with charisma who use that charisma (as agents of the rich) to get over on consumers so that the rich can continue to grow their money-mountains. There's an outside chance you're special enough to become influential, and thus useful to the rich. In this particular parable, Andy Griffith plays the influence peddler, 'Lonesome' Rhodes, a folksy drifter who goes from prison to radio to local TV to national TV by using his natural magnetism to sell mattresses, fuck pills, politicians, etc. He, like the doofus we're all currently dealing with, understands something fundamental: if you call out someone else's stale bullshit, you can sell people a lifetime supply of your very own home-made, piping-hot bullshit. At least until you start biting the hands feeding you on both sides.. -JJ

WEDNESDAY APRIL 26, 8PM



Kate Lacour

Mary Majak presents

APRIL `17

3 Short Plays and 1 Song

Join us on the final weekend of April for a showcase of new one-act plays from Aaron Sarles, Bennett Kirschner, and Timothy Adams featuring Jennifer Meacham, Claire Givens, Tyler McGuckin, Grace Nix, Jonade Russ, Grace Woodford, Josh Stover and more.

The evening will conclude with one song: a communal sound experience conceived by Margaret McNeal.

Friday April 28
Saturday April 29
Sunday April 30

Doors open at 7:30
Show begins at 8

A PAGE OF MADNESS

Japan, 1926. 78 mins.

D. by Teinosuke Kinugasa

W. by Yasunari Kawabata

with Brian Haas, Simon Lott,
and Bennet Kirschner

The story of a retired sailor who has taken a job as a janitor in a lunatic asylum to look after his insane wife who was locked away after attempting to drown their child. This

exhilarating and disturbing film was a landmark in Japanese silent cinema, taking inspiration from German expressionism and Russian montage.



In an attempt to recreate the conditions within which the film was originally exhibited, live music by jazz pianist Brian Haas and drummer Simon Lott will be performed as well as a benshi libretto narrated by Bennet Kirschner. During silent films, the benshi stood to the side of the movie screen and in theatrical style introduced and related the story to the audience, often speaking for characters and playing multiple roles. Stemming from the traditions of Kabuki and Noh theaters, the benshi's narration and general commentary were an important part of the Japanese silent film experience.

TUESDAY MAY 2, 7PM



HOGWASH

USA, 2017. 82 mins (8 episodes)

Created by Zack Godshall

and Ross Brupbacher

Directed and Produced by Zack Godshall

Set in the fictional town of Oubliette, LA, *Hogwash* is a quirky tale about unintentionally-hilarious locals doing mysterious things. Shot in Lafayette and Baton Rouge and featuring a local cast, many of whom are untrained actors, *Season 1* introduces a wide range of characters: There's the amateur documentarian who finds beauty in the mundane, a conspiracy-obsessed house cleaner, a libertine playwright, a bayou cruise boat captain who looks like Rip Van Winkle, a crooked lawyer who knows the meaning of maps, a loud-mouthed bookie named Jerika, and the infamous charity organization the Women's League of Oubliette. *Hogwash* creators Zack Godshall and Ross Brupbacher are the team behind the film *Lord Byron*, which premiered at the Sundance Film Festival and was praised by the NY Times as "an experimental surrender to the artistic unknown." Zack Godshall also made the films *Low* and *Behold* and *God's Architects*.

WEDNESDAY MAY 3, 8PM

TWIN PEAKS

(US, 1990-91; 2017)

Directed by David Lynch, et al;

Written by David Lynch & Mark Frost, et al

SAMURAI JACK

(US, 2001-04; 2017)

Directed by Genndy Tartakovsky

Written & Storyboarded by Genndy Tartakovsky, et al.



We're well into our run of the complete Twin Peaks leading up to the long-awaited return (for that matter, David Lynch's long-awaited return, this being his first substantial piece of filmmaking since 2006's INLAND EMPIRE). Soon, presumably, all of your questions will be answered. For us, more of those questions are about style than plot, y'know? What DOES Lynch's late style, completely untethered from the traditional constraints of television, look like when brought to bear on his most abidingly popular creation? How has his style changed in general since his last feature, arguably his most oblique, eleven years ago? And just what the fuck's been going on with Cooper in all this time? We'll all find out together soon enough. Every Monday night for the next five weeks, we'll finish the original stuff then roll right into the new and continue to run it until we close for the summer in July. As an added bonus, on that resurrection tip, we're running the sublimely beautiful new episodes of Samurai Jack as a lead-in til the end of its run. It's pure visual storytelling that's simultaneously wildly creative and reverential to the canon of action cinema. What both of these shows share, besides the long gaps before their conclusions, are artists utterly devoted to cinematic style that deserve better than your bullshit computer or television. Come see em big. Here's a working schedule for anyone who wants to catch up or join in:

April 24th: SAMURAI JACK (Ssn 5, Ep 6) @ 9; TWIN PEAKS (Ssn 2, Eps 15 & 16) @ 9:30

May 1st: SAMURAI JACK (Ssn 5, Ep 7) @ 9; TWIN PEAKS (Ssn 2, Eps 17 & 18) @ 9:30

May 8th: SAMURAI JACK (Ssn 5, Ep 8) @ 9; TWIN PEAKS (Ssn 2, Eps 19 & 20) @ 9:30

May 15th: SAMURAI JACK (Ssn 5, Ep 9) @ 9; TWIN PEAKS (Ssn 2, Eps 21 & 22) @ 9:30

May 19th-21st, the PRYTANIA is showing FIRE WALK WITH ME.

May 22nd: SAMURAI JACK (Ssn 5, Ep 10) @ 9; TWIN PEAKS (Ssn 3, Parts 1 & 2) @ 9:30

May 29th: TWIN PEAKS (Ssn 3, Parts 3 & 4) @ 9:30

June 5th: TWIN PEAKS: THE MISSING PIECES (the restored 90-min reel DL assembled of material cut from the movie)

June 12th: TWIN PEAKS (Ssn 3, Part 5) @ 9:30

June 19th: TWIN PEAKS (Ssn 3, Part 6) @ 9:30

June 26th: TWIN PEAKS (Ssn 3, Part 7) @ 9:30

FIGURE DRAWING

TUESDAY MAY 9 , 8-11PM. \$15

Three hour session with nude model. All experience levels welcome—halfway like a class and halfway like a some folks getting together to draw. Please be able to prove your 18+ and refrain from cell phone use on account of the whole nude thing. This is a quasi-legit profession joint, see? Hyena Hell hosts and provides instruction and drawing related help upon request. \$15 fee. Session is capped at 15 participants so RSVP at hyenahell@gmail.com

A MORNING LIGHT

USA, 2016. 82 mins

W & D. by Ian Clark

82 mins, USA



When they find one another by chance in the middle of the woods, old friends Zach and Ellyn seem smiled-upon by the gods of summer, fated for a carefree season ranging across hills, lakes and forests. Gradually, however, their charmed reunion is distorted by an unseen but ever-expanding presence. Are they hidden in a quiet glade after all, or perched on the tip of the universe, buffeted by cosmic winds? Directed, shot, and edited by Ian Clark (whose experimental feature film MMXIII had its world premiere at NOFF's Cinema Reset in 2013), *A Morning Light* finds a new mode for the sci-fi thriller, one of insomniac watchfulness. With its eerily precise photography and uncanny soundscape that pulses, rumbles, and roars behind sedate scenery, it poses the otherworldly as something very near, something embedded in our own eyes and ears. -JK

Suggested donation of \$7

WEDNESDAY MAY 10, 8PM



NOTRE MUSIQUE

by Jean-Luc Godard

France, 2004. 80 mins

Description: No movement.
No depth, no artifice. Just the sacred.

Jean-Luc Godard abandoned cinema then created "Notre Musique" ("Our Music").

The film is either poetry or a progression of propaganda, piano solos, and scattered critiques on our modern times. There is no story. No events. No plot. Perhaps in this

way JLG is trying to give cinema the unsaid arc of music. But JLG cannot escape cinema. Even his musical ambitions must be realized through cinema. "The principal of cinema," a voice says in the film, "go towards the light and shine it on our night." -BB

WEDNESDAY MAY 17, 9PM



A New Play within a Play within a Play, yet to be titled, coming MAY 19, 20, 21, 26, 27, 28. 8PM
*Stay tuned in online where **information is forthcoming***



MS. 45

USA, 1981. 80 mins D. by Abel Ferrara
W. by Nicholas St. John

Well, let's not bury the lede here- this is a rape-revenge movie written and directed by dudes, but I believe this one is unique in its time and genre in rendering something that feels

genuine in its attempt to depict a feminine point of view deeply critical of patriarchy and rape culture. In fact, it's ultimately the whole culture that needs revenging. The movie paints a picture of female experience that is ceaselessly oppressive, suffocating, intolerable. 'I just wish they would leave me alone,' reads a heartbreaking note written by Thana, our literally voiceless heroine, in one of her few attempts to communicate. But they won't, so she takes aim at all of them- not just the literal rapists, but the ones who impose and presume, disregard and devalue, are callous and insensitive, who, in some fashion or another, are constantly trying to get over on women.

Zoe Tamerlis delivers a performance worthy of the silent greats, describing Thana's journey with just her eyes and her movements, and does so with such precise emotional acuity that she demands to be seen as an equal authorial collaborator. (In fact, her next collaboration with Ferrara would be literally co-writing his opus of toxic masculinity gone off the rails, *Bad Lieutenant*). So as far as the genre goes, this is the one that really transcends. It's a silent scream of a rejoinder to the Locker Room Talk crowd in the form of a two-fisted fuck you. Of course, you'll have to take all this for what it is- the opinion of some fuckin Dude. -JJ

WEDNESDAY MAY 24, 8PM

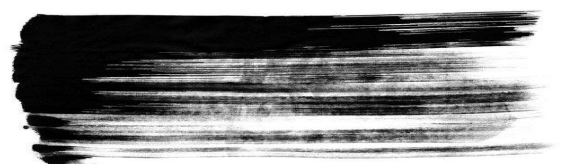
MMXIII by Ian Clark

USA, 2013. 67 mins
W & D. by Ian Clark

An experimental self-portrait, *MMXIII* explores phenomenological subtlety, intersections of construct and verité, and the ways in which technology, landscape, and beauty coalesce. Here, an artist investigates moving images and the nature of image construction, blurring lines between cinema, still photography, and performance art.



WEDNESDAY MAY 31, 8PM



Self vs. Self

A New Play by Lauren Kester

The only person who doesn't see how wonderful thirty-something Lucy is, is herself. Where others see a badass entrepreneur, she sees a Shark Tank reject. Where friends see a loving, funny, and compassionate adult, she sees an American Girl Doll trapped in a woman's body. Self vs. Self is a vulnerable take on what we do to please others and how we lose ourselves in the process. Also, its funny!

SATURDAY, JUNE 3. 8PM

SUNDAY, JUNE 4. 8PM



THE HUNGER

USA, 1983. 100 mins

D. by Tony Scott

As far as vampiric films go, it doesn't get much more steamy than Tony Scott's 80's cult classic. David Bowie said of the film, "I'm a bit worried that it's just perversely bloody" - the film approaches Scott's signature style in all its colorized glory, dark evenings & billowing curtains, and the gloomy mood music of Bauhaus greets us from the onset, and the trio of Catherine Deneuve, Susan Sarandon & Bowie is scintillating. Or, bloodcurdling. Take your pick. A postmodern vampire narrative which weaves the classic story of vampiric love and endless life with the modern story of human love and endless life - so much relevant to our times when the multi-millionaire cash hogs of silicon valley spend their days luxuriously waxing on the benefits and studies of 'living forever'. Maybe a vampiric solution will give them their chance For now we can rest easy and watch Scott's wild escapade of sex and blood and know that maybe it's best to have an end to this life once and for all.



WEDNESDAY JUNE 14, 8PM