

St. Mary Majaks



Winter 2016

event
program

WORLD ON A WIRE • Rainer Werner Fassbinder/1973/205mins.

Wednesday, November 9 - 8:00pm

*Part of the CONSPIRACY series,
A Majaks program dedicated to the most gloriously paranoid secret and subversive in cinema*

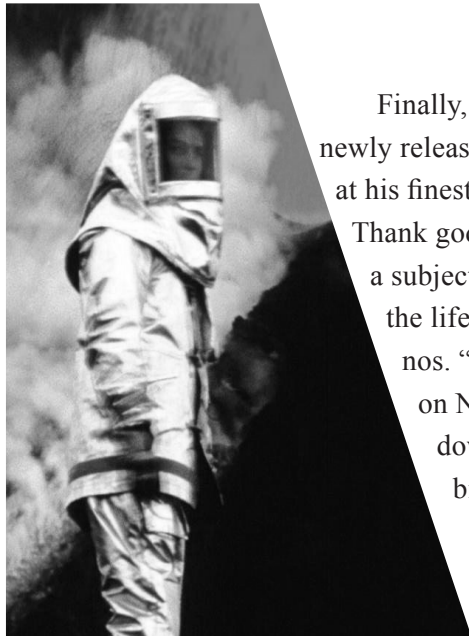
Fassbinder's paranoid epic, originally intended for German television and recently rediscovered, pairs labyrinthine intrigue with futuristic political noir, telling the story of a cybernetics engineer who uncovers a massive corporate conspiracy in the real of virtual reality that pre-dates the Matrix by roughly 26 years. A sci-fi master take unmistakably Fassbinder, filled with his signature melancholic camp and lush theatrics.

-HB



INTO THE INFERNO • Werner Herzog/2016/104mins.

Friday, November 11 - 7:30pm

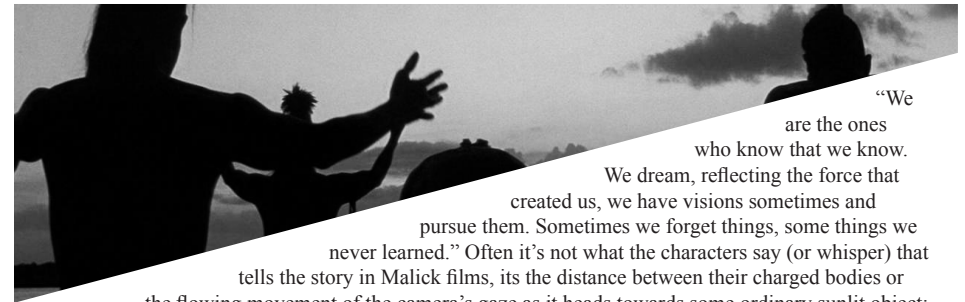


Finally, Herzog returns to insanity. This newly released documentary features Herzog at his finest: alone, at the edge of a lava pool. Thank god he has abandoned self-mockery for a subject that seems to actually interest him: the life giving, life ending power of volcanos. "Into the Inferno" was released only on Netflix, but the film's cinematic dives down various volcano necks warrant big screen viewing. See Inferno in all its ecstatic splendor, only at Majaks.

-Bb.

THE NEW WORLD • Terrence Malick/2005/172mins.

Sunday, November 13 - 7:00pm



"We are the ones who know that we know. We dream, reflecting the force that created us, we have visions sometimes and pursue them. Sometimes we forget things, some things we never learned." Often it's not what the characters say (or whisper) that tells the story in Malick films, its the distance between their charged bodies or the flowing movement of the camera's gaze as it heads towards some ordinary sunlit object: a bush growing inside a modern building, traffic on highways, a man with a leaf blower. Common occurrences are elevated to a plane of meditation, opera, ballet, where overhead the voices swirl of people whose lives have been sent off-course, seeking to correct an imbalance, a return to some kind of wholeness. The New World is a version of the Pocahontas-John Smith story you might remember vaguely from grade school. It follows Smith (whose later accounts were distorted by Disney for their family film) as he and a group of explorers attempt to establish a colony with limited resources and limited knowledge of the land and indigenous tribes they find there. It is a vivid recreation of the competing desires that shaped America, the harmonious world that existed before the pilgrim's arrival, and the clashing ideas of life and utopia that are still playing out. Many versions of the film have existed since it first premiered and was trimmed for a theatrical release. Malick's editing process consists of a team of editors giving their interpretations of the same raw footage until gradually certain editors are committed to certain scenes ('We could never go through all the footage' one editor said). We'll be showing the extended directors cut released on home video in 2008. -Cg

OPEN SCREEN •

Thursday, November 17 - 7:00pm

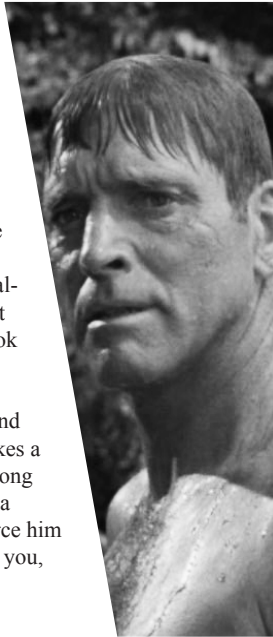
The Open mic for movies returns to Majaks. Same still as always: Anyone is welcome to show up with their shorts, 10-minutes or less. First come first screened. MP4 or .MOV formats are preferred, but any file type is accepted. Watch / Show / Celebrate community cinema, cinema that's living, cinema that's alive, cinema that's continuously challenged and expanding during our free and open Open Screen. -Bb.



THE SWIMMER • Frank Perry, Sydney Pollack/1968/955mins.

Friday, November 18 - 8:00pm

In a couple's sprawling well-manicured backyard in a wealthy suburb of Connecticut, Ned Merrill (Burt Lancaster, in far better shape at 55 than you or I ever were or will be) suddenly appears, in swim trunks. The couple are happy to see him, but confused. They haven't seen Ned in sometime, seems no one has. Ned maintains a positive attitude and reassures them as he lays out his plan: to travel from their house to his own at the other end of town entirely via the backyards of their neighbors with pools, swimming a makeshift river back to his wife and home. Not everyone will be so gracious as the first couple, and as Ned's odyssey wears on it becomes clearer that he's masking something from himself, that the reality he suggests and the reality his neighbors remember via gossip, and occasionally their own direct experience, do not correspond, and Ned's self-protective, deluded outlook will be tested and inevitably broken. Based on a story by John Cheever, one of Matthew Weiner's admitted inspirations for MAD MEN, THE SWIMMER was one of the earliest movies to challenge the hypocrisy and bullshit festering at the core of well-off white America, a group that makes a true art of pretending, forgetting, and ignoring in the interest of going along to get along. Lancaster's Ned forces uncomfortable confrontations with a reality his neighbors would rather not have to think about while they force him to confront his own fraudulent status quo, to the detriment of all (all but you, dear viewer). -J



KING OF HEARTS • Philippe De Broca/1966/102mins.

Sunday, November 20 - 8:00pm



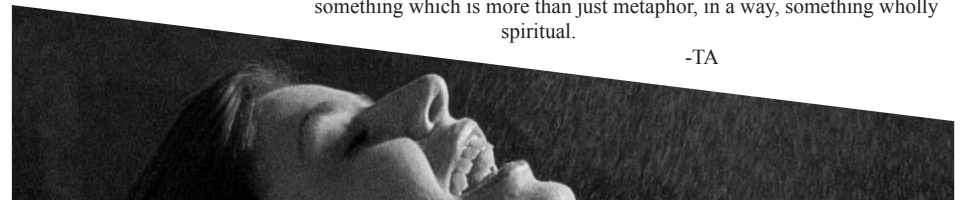
An irreverent romp from mid-60s France detailing the travails of a Scottish soldier-ornithologist during World War I and his attempt to defuse a bomb in an abandoned town overrun by lunatics in perpetual pageantry. Notable for its decades long cult following despite an initially cool critical reception; during the mid-70s it ran weekly for 5 years at the now defunct Central Square Cinemas in Cambridge, Mass. A strange and loose film with an understated sweetness and deep meaning whose infectious humor surprises with the same gentleness and bizarre rhythm of its mad throng. -DM

THE DOUBLE LIFE OF VERONIQUE • Krzysztof Kieślowski/1991/98mins.

Friday, November 25 - 7:30pm

"For me, a bottle of milk is simply a bottle of milk; when it spills, it means milk's been spilled, nothing more." - Kieślowski, on his films as metaphors, in his own words, with or without metaphors... And still there can be the everlasting ramifications of a bottle of milk spilling, sometimes spreading beyond the realm of logic or comprehension. Kieślowski always seems so wrapped up in the intercedence of life with life, each and every moment which can clutch or halt or redirect the course of a being. Veronique and Weronika are the same person or perhaps two different parts of the same or perhaps they are two different people interceding or perhaps their relationship is just an oddity of time and space, chance, uncommon but not more noteworthy than what it is. But if Kieślowski believes that there is no metaphor to this grand theme - conflagration of identity between two characters - that does not mean he sees it as meaningless. The films is familiar as like a dream. A hazy rapture, a disguise revealing more disguises. It has some effect of hypnosis. Rarely has a film so enchanted to the point of disassociation. This is a sensual perceptive world that seems so charmed, mysterious, unsettling all at once, and the narrative responds to itself so naturally without seeming to progress narratively at all, to Veronique and Weronika who though living across a continent from each other both sense what the other senses, they feel the joy or pain of their counterpart. And there is something grand in these two selves, with Irene Jacob as both - lucid and streaming between the two roles, she has this magnificence to her, as though she is a conductor of dreams. The sky of golden glow, a frustration of cells, echoes of orchestra, a nervous touch of skin; Kieślowski achieves something which is more than just metaphor, in a way, something wholly spiritual.

-TA

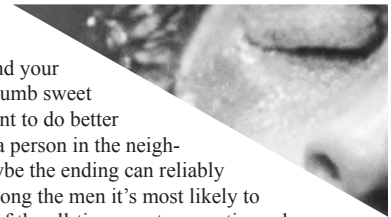


ROCKY • John G. Avildson/1976/119mins.

Saturday, November 26 - 7:00pm

IT'S WES ROSSI'S BIRTHDAY BASHING

If you've seen Rocky, you already know what's up, and your reasons for coming back to it are probably Stallone's infectious dumb sweet man can't help but make you smile and might even make you want to do better and work harder, both at the things you want to achieve and just a person in the neighborhood who wants to do right by the people around you. Or maybe the ending can reliably make you cry, a severely undervalued virtue in art (especially among the men it's most likely to trigger.) Or it could be that Carl Weathers's Apollo Creed is one of the all-time great supporting roles that makes you wish you were just watching a movie about that guy. If you haven't seen it, you should know that your impression of what it might be may be tainted by the later, cartoonish sequels (most still great in their way!). This is 70s movie: lowkey, mumbly, streetwise characters on the make. What sets it apart from the rest of those is an unambiguously likable lead and aspirational tone. It's a key bridge movie between the ascendant 70s style and the more crowd-pleasing, formulaic work that ruled the 80s. It's easy to dismiss that feel-good stuff and lament the death of serious auteur-driven work, but it's worth noting that it's not any easier to do a good version of either. Quality is quality. If you think it's corny and full of shit, well, I hope you manage to find enough joy to fill a lifetime within the confines of your slender worldview. And, look, as far as 'happy' endings go, I don't think you can get much more pragmatic than this. ***SPOILER ALERT: if you're somehow in the sliver of venn overlap that hasn't seen Rocky, doesn't already know how it ends, and wants to preserve the mystery for whenever you get around to it since you haven't been able to find the time in forty years, then maybe skip this/fuck you.*** I don't even think this would qualify as a happy ending these days. Our hero loses, but finds nobility in giving it his all til the very end, surpassing everyone's expectations in the process. I'd say that's less corny than it is a legit worthwhile lesson. Take it to heart, tough guys. -J



ZADA WASHES CLOTHES • Milena Martinovic/2016/6 mins.

And

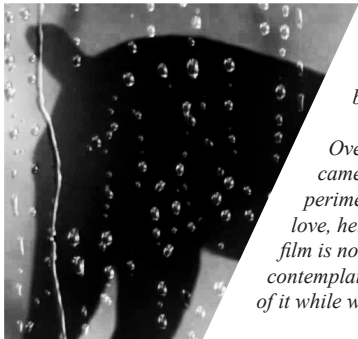
HEART OF A DOG • Laurie Anderson/2015/76 mins.

Tuesday, November 27 - 8:00pm

Zada Washes Clothes-

A journey into the night of a newly arrived Syrian refugee as she washes clothes. A second in the female immigrant trilogy.

Dark and poignant.



Heart Of A Dog-

'There is only one rule with Buddhism, and it's the same rule with being an artist, which is to be aware. that's it'. -Laurie Anderson

Over a collage of 8 mm home videos, iPhone footage, canine level camera and animation, Laurie Anderson narrates this beast of an experimental film. An odd trip into the Tibetan book of death, unconditional love, her beloved dog and post 9/11 surveillance, this abstract and surreal film is not so much a documentary but more of an essay or a work of art. A contemplative meditation, a celebration of life and how special it is to be part of it while we're here. -MM

BRAND • Michael Elliott/1959/90 mins.

Tuesday, November 29 - 9:00pm



A prophet without a miracle. Brand searches for missionaries through a glacial countryside of an undefined terrain. Does the self-proclaimed wise man hear God's voice, or is he a madman who will be forgotten? One thing is certain, this is Ibsen's most extential work: experimental, moody and ponderous. BRAND is deeply connected a certain silence that compels Carl Th. Dryer, Robert Bresson, Bergman, and other such masters of unrelenting art. -Bb.

L'Amour Fou • Jacques Rivette/1969/262mins.

Wednesday, November 30 - 8:00pm

*Part of the RIVETTE series,
Mayjaks' continued celebration of the late
French no-wave master*

Jacques Rivette's long lost masterpiece in rare quality.

L'AMOUR FOU follows a failing marriage between two actors as they prepare for the production of Andromaque, the Greek tragedy. As challenging as it is emotionally wrenching, L'AMOUR FOU is Rivette's masterful, painfully hard look at love, intimacy, and performance.

-HB

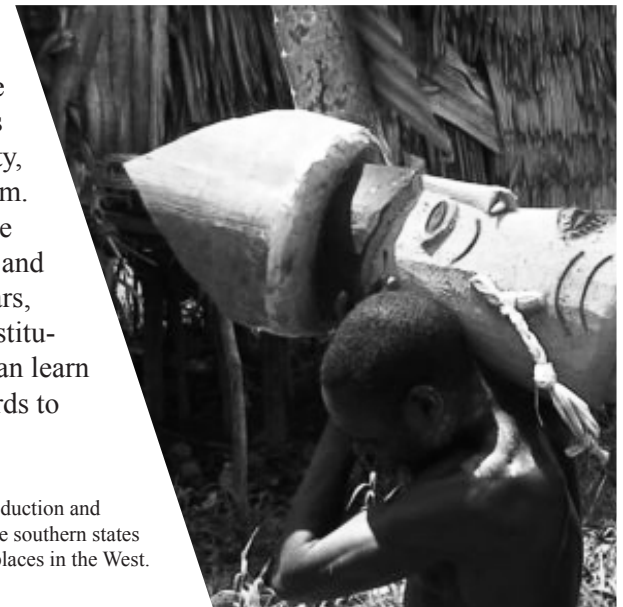


DELTAWORKERS-THE OUTER LIMITS • Three films by: Carlos Motta, Laure Prouvost, Roy Villevoeye/ 33min, 15min, 22min

Thursday, December 1 - 8:00pm

The Outer Limits is an introduction to our 2017 side program. These three films explore topics like sexuality, gentrification and absurdism. Alongside the residency we will collaborate with local and international artists, scholars, writers, filmmakers and institutions to explore what we can learn from New Orleans in regards to these issues. -Dw

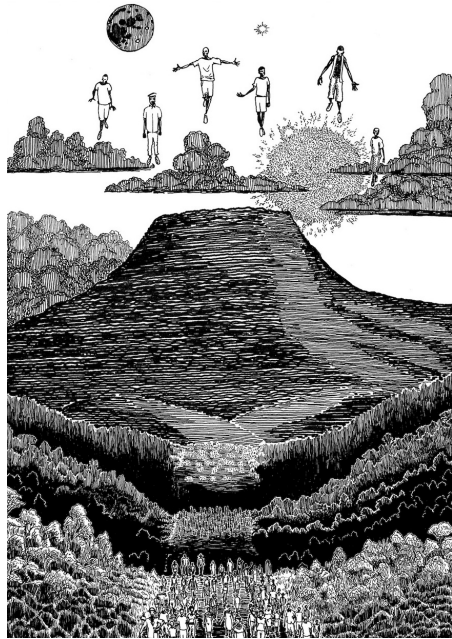
Deltaworkers is a nomadic artistic production and residence program that investigates the southern states of the US as one of the last mythical places in the West. deltaworkers.org



RIFT VALLEY COMIC RELEASE SALON AND PARTY •

Sam Jackson

Saturday, December 3 - 6:00pm
artist talk at 7:00



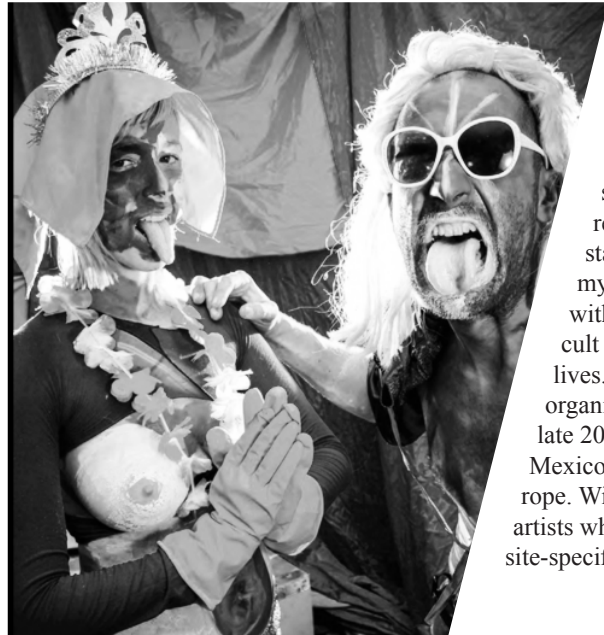
A rumbling volcano shakes the faults of North Kivu Province in the Democratic Republic of Congo. Out of Mt. Nyiragongo, a new force of nature has emerged, dissolving between thought and matter and sparking the v to control the most valuable substance on the planet.

Author/Illustrator, Sam Jackson, hosts an evening of art, music and discussion in celebration of the release of the first chapter of his long awaited science fiction epic.

Featuring a talk with Sam Jackson and musical performances by Furniture Music Ensemble and DJ Randall.

Comics, prints, and booze for sale.

DIVERSE UNIVERSE 2016 featuring WILD TORUS & NON GRATA • Performance Artists via NYC & Estonia Tuesday, December 6 - 8:00pm

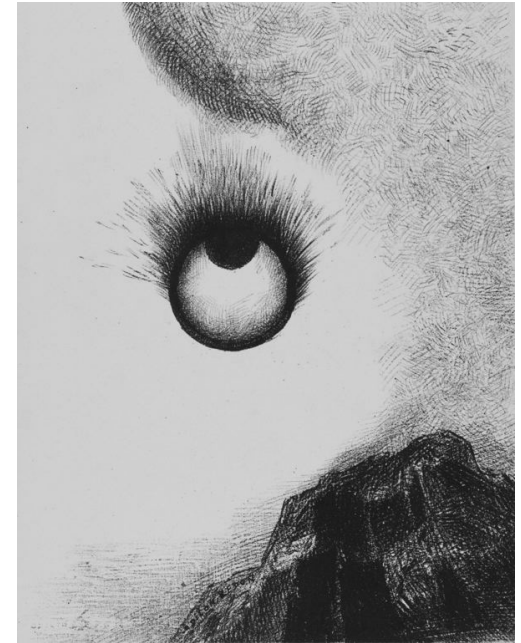


Wild Torus, the eccentric brainchild of female and male counterparts and their collaborating spawn, return to 918. They use shocking and subtle tactics to challenge and re-interpret pervasive cultural standards. Their creations are mystical and spectacular, often with references to ancient aliens, cult theologies, and their personal lives. WT has been performing and organizing events continuously since late 2012 throughout the US, Canada, Mexico, South America, Asia and Europe. Wild Torus collaborates with other artists who share our vision in creating a site-specific, liminal time-space.

THE DREAMERS • December 9, 10 and 11

Six clock and dream plays. Experimental. Diverse. Short. Works include: Milena Martinovic's "Dot in the Distance" Blake Bertuccelli's "The Clock", "The Numbers of Bombo" from Fabio Massimo Faggi, "Library of Preservation" from Bryon Eliot Reiger, "I had a dream" from Terrence Rosemore, and Katie Clark's "Weird Dream." Produced by Majak's and Lowling.

More information & tickets:
<https://lowling.com>

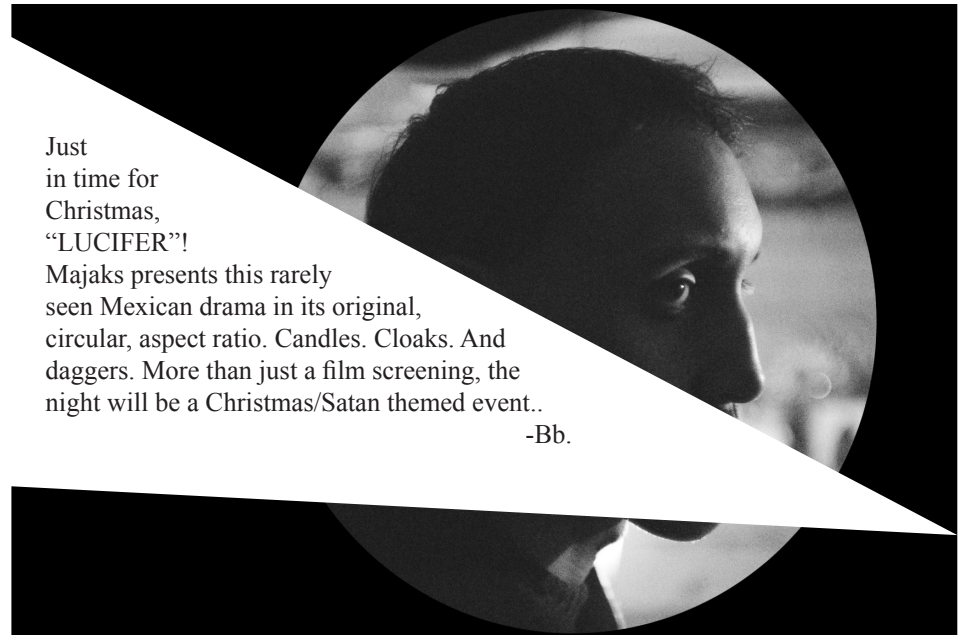


LUCIFER • Gust Van den Berghe/2014/110 mins. Monday, December 12 - 9:00pm

Just
in time for
Christmas,
"LUCIFER"!

Majaks presents this rarely seen Mexican drama in its original, circular, aspect ratio. Candles. Cloaks. And daggers. More than just a film screening, the night will be a Christmas/Satan themed event..

-Bb.



THE VIRGIN SUICIDES • Sofia Coppola/1999/97 mins.

Thursday, December 15 - 8:00pm



The protagonists of THE VIRGIN SUICIDES, the Lisbon sisters, are the mysterious center of their own story. They remain shrouded because their story is told to us by the now-grown men who loved, but never really knew them. It dwells on that unknowability. The Lisbon girls are that high school crush you had, writ in tragic, mythopoeic terms (Edward Lachman and Air bring the pictures and sound to dizzying, ethereal highs), trapped in amber, trapping you with them, freezing you in that feeling of befuddlement and pain, inadequacy and hopelessness. Remember that? That feeling like taking a punch to the stomach, your throat clenched up so tight you can barely breathe, much less talk, which is just as well, really, because what could you possibly say? Not a goddamn thing. So you go about your day, secure in the knowledge that you alone, if given the chance, would love her in a deeper, more complete and meaningful way than anyone else possibly could, nevermind that you don't actually know her and never will. This movie is the memory of those feelings left simmering, unresolved. The narrators are emotional detectives, working a case they'll never solve, that'll gnaw at them, leave them haunted, hollowed out. But try as they might to ascribe motives to the girls, to imagine their inner lives, their attempts are wanting and always will be, are unhelpful projections of their own psyches, are a fundamental failure to truly empathize with their love objects because, as Sofia Coppola herself describes it, "boys who don't understand girls grow up to be men who don't understand women." -J



NOSTALGHIA • Andrei Tarkovsky/1983/130 mins.

Saturday, December 17 - 7:00pm



A Russian writer named Andrei is in Italy researching the life of a Russian composer for a biography. He walks through fields of haze, empty village streets and bare hotel rooms--spiritless, beautiful maybe but meaningless. The nothingness of his heart found mirrored in his surroundings. the problem of believing in the world, in life, fullness, the search to find an appropriate mode given the state of things. Tarkovsky's novel approach to these problems of contemporary nihilism caused him trouble in Russia where he strayed from the line of the orthodox state religion, forcing him to cross borders and make Nostalghia in Italy. He would never again return to Russia for fear of being detained there indefinitely. Simultaneously the presence of the near and the distant begin to occupy his thoughts, memory and dream spilling over into a remote present. He collaborates with Antonioni's longtime writing partner Tonino Guerra, a suitable springboard for working through cinematic fogs of malaise and alienation, and realizes an entrancing dreamlike film that moves through deep and complex themes with lightness and a belief in everyday beauty and the possibility for heroic acts and miracles. -Cg

BLACK CHRISTMAS • Bob Clark/1974/98 mins.

Thursday, December 22 - 8:00pm



Nine years before his better known Christmas story (A Christmas Story), Bob Clark made this, the best Christmas movie. Being that it's a horror movie set around a sorority house, the most remarkable thing about the movie is that it doesn't use that setting to fetishize or overly simplify its characters. They come off like authentic human beings, possibly moreso than many actual sorority girls I've known. In fact, as a 70s horror movie, the whole thing is kind of a miracle, politically speaking. Most of the characters are women, and the hero of the story, Olivia Hussey's Jess, continually exercises self-determination in refusing to subordinate her desires to her boyfriend's, including exercising her right to choose, which frames this dark Christmas tale as a subversive anti-nativity. Beyond characterization, this is just textbook good horror filmmaking. The consistently spooky atmosphere winds up codifying much of the language of the slasher movie three years before Carpenter's Halloween, and in a more inherently perverse way. I mean Halloween is one thing, but who wants to get stabbed in the neck to a fuckin Bing Crosby standard? -J



NOT FADE AWAY • David Chase/2012/112 mins.

Thursday, December 29 - 8:00pm

"We blew it." - Captain America (Peter Fonda), EASY RIDER

NOT FADE AWAY is both a love letter and a snarling 'fuck you' to the boomer generation. The love/hate attitude feels of a piece with David Chase's other major work, THE SOPRANOS, itself steeped in profound ambivalence. The aging boomers in that show, though often depicted as charismatic, were knee-deep in a spiritual morass, entirely the result of their own values and decisions. Despite every material advantage one could hope to have, they were left unhappy, uncertain where they were going and how they'd gotten there. This same critique drives Chase's feature debut (as a 67-year old man), for which he went back to the source. Set in a Jersey suburb in the sixties, NOT FADE AWAY is the chronicle of a would-be rock band, a ripple in the immeasurable wake of The Beatles and The Stones, one of the legion destined not to make it. As with his show, Chase is unafraid to make his characters unpleasant and unlikable, though he never fails to make them interesting. In that sense, it's one of the few movies about the sixties that attempts to recreate what was so successful about the great movies of the period, a true treasure trove of character-centric stories following creeps and losers, narcissists and ne'er-do-wells, more likely to end on a question mark or an ellipsis, in death or despair or ignominy, or even just a shrug, than with a tidy bow. Chase seems to dig everything about the period except the people. It feels like he's never forgiven his peers for punting on their chance to remake the culture. His characters are right there in the right place at the right time and who knows, they might even have the talent. But they lack the drive, the discipline, the courage, the constitution. They don't have the follow-through. They just want to skip to the fun part. They get right up to the moment of truth, the showdown, say, 'Fuck it,' and in so doing become a fractal representation of the generation at large. -J



DEAD PRESIDENTS • Albert & Allen Hughes/1995/119 mins.

Thursday, January 5 - 8:00pm

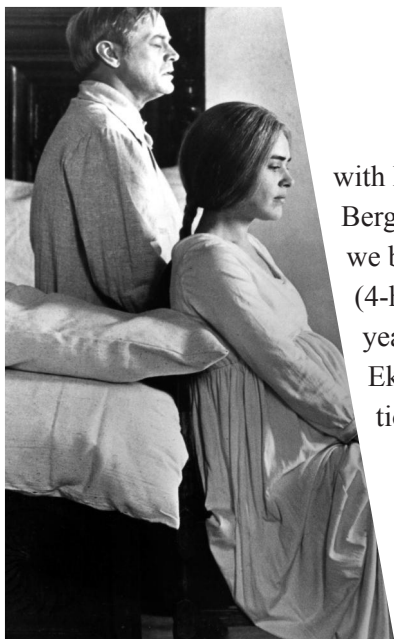
For their second feature film, made on a relatively paltry \$10 million budget when they were only TWENTY-FOUR years old, the Hughes Brothers delivered a vision the likes of which had never been seen before: a no-bullshit cinematic epic chronicling the lives of black Americans that takes us from The Bronx of the late sixties to the war in Vietnam and back to a starker, bleaker homefront in the mid-seventies, on which the war can't help but intrude. In its first section, we meet Anthony Curtis (Larenz Tate, so good it seems like an unconscionable oversight that he never quite popped as a leading man) in a tender coming-of-age mode: chasing after his first real girlfriend, clowning with his buddies, including Chris Tucker when he still crackled electric onscreen, and hero-worshipping Kirby, the local one-legged poolhall owner/small-time crime boss/Korean war veteran played by Keith David in the rare role adequate to his many performative gifts. From there, we're launched into a survival horror take on Vietnam before returning home to find a wintry pall has settled on the Bronx and the future Curtis hoped to find there. In this last bit, the Hugheses attempt a dramatic legitimization of a classic Blaxploitation crime plot years before Tarantino made it cool. Apart from its incredible needle-drop soundtrack which exposed some of the dopest music of all time to a new generation (Sly & the Family Stone, James Brown, Al Green, Stevie Wonder, Aretha, Barry White,

Curtis Mayfield, Isaac Hayes, and on and on and on), it's here that the movie presents an image that has managed to pierce the cultural imagination and resonate through time: our heroes clad in black, faces painted white with black eyes and lips, in preparation for a fateful heist of worn-out currency set to be destroyed. Underneath this striking image are layers of irony- white faces obscuring black faces, criminality camouflaging war heroism and revolutionary struggle, and money, the source of their trouble and their salvation, presented explicitly as worthless to the white establishment that means to burn it (burning it becomes criminal when a black man holds the match). All of this, and the overarching narrative of the forgotten war veteran, the laid-by black neighborhood, begging the question, What's it for? What the fuck is it worth? -J



FANNY AND ALEXANDER • Ingmar Bergman/1982/340 mins.

Friday, January 6 - 7:00pm



The Little Christmas tradition continues with with Majak's second Annual screening of Ingmar Bergman's "Fanny and Alexander". This year, we bring you the theatrical version of the film (4-hours shorter than the version we put on last year). Join Fanny, Maj, Granny, plus the entire Ekdal and Majak's family for this annual tradition. Gröt and Julmust will be served! -Bb.

THE DRAUGHTSMANS CONTRACT • Peter Greenaway/1982/102 mins.

Thursday, January 12 - 6:00pm

This film departs from the experimental foreplay with systems and their fallacies & creations that make up Greenaway's early films. But as always, he has points of determination, structures and their outliers: human events, lives, histories, as in some way an episodic creation and destruction of systems. The film follows two weeks in the life of Mr. Neville, a draughtsman who is hired by Mrs. Herbert, matron of a large estate, to make twelve drawings of the house in twelve days. Soon we are seeing as he sees, and he is seeing as his tools allow him to, structuring the space: manicured lawns and gardens, statues of god-like figures, tree limbs billowing, silence or the grass speaking - "the grid, like the camera lens, is presented as a framework for the real." Structure superimposed upon structure and all bearing their own incoherences - and when a death occurs on the estate, Mr. Neville's paintings take on another quality of investigation. And his meticulousness only glares with the inability of him to control the world around him. One can be craving plums but then plum season comes and there are far too many plums and one can make plum pie and plum jam and preserve and still they will fill the house and the pockets.

A storm brews in the distance, and lightning strikes, perhaps in another representation of space. Greenaway's painting, a painting of other paintings, in a film. A moving statue.

-TA



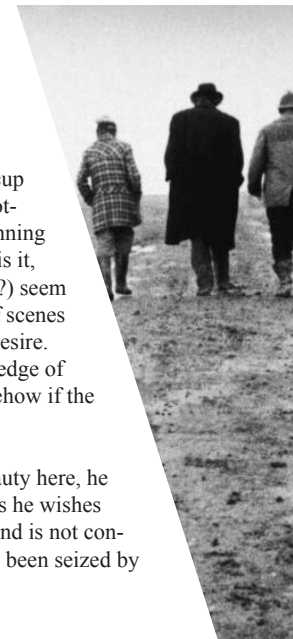
SATANTANGO • Béla Tarr/1994/420 mins.

Sunday, January 15 - 6:00pm

Tarr: "I don't set out to make a film that's this length or that length"

Tango+Satan: the presence or imminent arrival of something or someone sinister, a coordinated dance between a lead and a follow, a close embrace. when it comes: raw, desolate, abandoned—the fall of Communism in a small Hungarian village. Holy spirits whirling, the cup overfloweth, the factory closed and the dead man returns. when the bottom drops out: spotless inebriate reaching perpetual blissss, auger spinning elate - hands toss seeds star ward, a long hazy dream. you let go, this is it, Yes, there are moments of boredom, when even the characters (actors?) seem bored and even say so, but this is it too. events get murky, stretches of scenes blend together. sadness and longing that it's all disappearing. crazed desire. ("Speed leads my characters from the possibility of terror to the very edge of terror itself.") Exhaustion: a trick to pick the lock and get to you somehow if the time is right. -Cg

"When a human being glimpses the (other-worldly, truly existing) beauty here, he recalls what is truly beautiful, his wings grow, and ruffling his feathers he wishes to fly, but in his impotence he just gazes into the heights, like a bird, and is not concerned with the earthly: the charge can then be readily laid that he has been seized by delirium." -Bela Tarr



Other non-MJKS events we think are dope, for those willing to brave a westward crossing of canal st~

- Saturday Nov 19, 9PM Shotgun Cinema: Stop Making Sense, film and dance party at Urban South Brewery, 1645 Tchoupitulas

- Christian Marclay's 24 hour video installation The Clock, on continuously the weekends of Nov 18 and Nov 25 for free at the CAC on Camp st.

- Get sum good eats and drinks at the new Turkey and the Wolf on Jackson Ave & Annuciation

- Tuesday night Rogue Theatre Project (See their FB for deets)

- CUCHIFRITA pop-up, foods by Fernando and Ana. Chick-iewahwah 2828 Canal Street 6PM-11PM

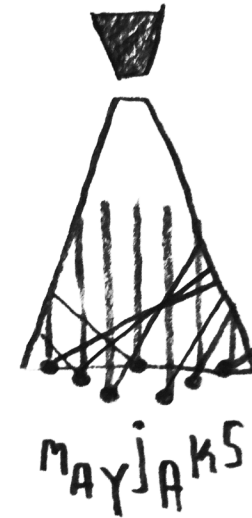
-we are always looking for contributors-

If you are interested in getting involved in our community,
donating to future projects,
or any further information,
please feel welcome to contact us at

- stmarymayjaks@gmail.com -

www.majaks.com

@mayjaks
insta: mayjaks
fb: mary majak



Printed in New Orleans, November 2016

