
**Ernest Haller** (31 May 1896, Los Angeles, California—21 October 1970, Marina del Rey, California, road accident) shot 178 films. He was nominated for an Oscar for *Lilies of the Field* 1963 and was nominated for *Whatever Happened to Baby Jane?* 1962, *The Flame and the Arrow* 1950, *Mildred Pierce* 1945, *All This and Heaven Too* 1940, and *Jezebel* 1938, and he won for *Gone With the Wind* 1939 shared with Ray Rennahan.


**Clark Gable** (1 February 1901, Cadiz, Ohio—16 November 1960, Hollywood, heart attack) appeared in 77 films, the first of which was *White Man* 1924, the last of which was *The Misfits* 1961. According to IMDB, “At sixteen he quit high school, went to work in an Akron tire factory, and decided to become an actor after seeing the play "The Bird of Paradise". He toured in stock companies, worked oil fields and sold ties. In 1924 he reached Hollywood with the help of Portland OR theatre manager Josephine Dillon, who coached and [although] twelve years older married him. After bit parts he returned to theatre, becoming lifelong friends with Lionel Barrymore. After several failed screen tests Barrymore and Zanuck he was signed in 1930 by MGM's Irving Thalberg. Joan Crawford asked for him as co-star in *Dance, Fools, Dance* 1931 and the public loved him manhandling Norma Shearer in *A Free Soul* 1931 the same year. His unshaven love-making with braless Jean Harlow in *Red Dust* 1932 made him MGM’s most important star. The studio punished him for refusing an assignment; he was farmed out to Columbia where he won an Oscar for *It Happened One Night* 1934. He returned to substantial roles at MGM, winning nominations for Fletcher Christian in *Mutiny on the Bounty* 1935 and Rhett Butler in *Gone with the Wind* 1939. When his third wife Carole Lombard died in a plane crash returning from a War Bond drive, a grief-stricken Gable joined the Army Air Corps, out of movies for three years. When he returned the studio regarded his salary as excessive and did not renew his contract. He freelanced, but his films didn't do well at the box office. He announced during filming of *The Misfits* 1961 that, for the first time, he was to become a father. Two months later he died of a heart attack. He was laid to rest beside Carole Lombard at Forest Lawn Cemetery.”

**Gone With the Wind** (1939)
222 min /238 min (restored DVD version)

Clark Gable...Rhett Butler
Vivien Leigh...Scarlett O'Hara
Leslie Howard...Ashley Wilkes
Olivia de Havilland...Melanie Hamilton
Thomas Mitchell...Gerald O'Hara
Barbara O'Neill...Ellen O'Hara (as Barbara O'Neill)
Evelyn Keyes...Suellen O'Hara
Ann Rutherford...Carreen O'Hara
George Reeves...Stuart Tarleton
Fred Crane...Brent Tarleton
Hattie McDaniel...Mammy
Oscar Polk...Pork
Butterfly McQueen...Prissy
Victor Jory...Jonas Wilkerson
Everett Brown...Big Sam
Howard C. Hickman...John Wilkes
Alicia Rhett...India Wilkes
Rand Brooks...Charles Hamilton
Carroll Nye...Frank Kennedy
Marcella Martin...Cathleen Calvert
Laura Hope Crews...Aunt Pittypat Hamilton
Eddie 'Rochester' Anderson...Uncle Peter
Harry Davenport...Dr. Meade
Leona Roberts...Mrs. Meade
Jane Darwell...Mrs. Dolly Merriwether
Paul Hurst...Yankee deserter
Osa Munson...Belle Watling
Ward Bond...Tom
Yakima Canutt...Renegade
was nominated for three Oscars and won one: *Gone With the Wind* 1939, *Mutiny on the Bounty* 1935, *It Happened One Night* 1934 won.

**Vivien Leigh** (5 November 1913, Darjeeling, West Bengal, India—7 July 1967, London, England, chronic tuberculosis) acted in only 19 films. From Leonard Malin's *Movie Encyclopedia*: "Her place in movie history secured by her near-legendary, Oscar-winning star turn as the tempestuous Scarlett O'Hara in *Gone With the Wind* 1939, this beautiful English actress contributed a number of memorable performances in movies, nearly all of which have been regrettably overshadowed by her supreme achievement. The convene-acted Leigh made her film debut in a 1934 British film, *Things Are Looking Up* and toiled in a handful of undistinguished quickies before being cast in *Fire Over England* 1937 opposite Laurence Olivier, with whom she fell in love almost immediately. They continued their courtship while costarring in *21 Days Together* 1938, a middling drama based on a John Galsworthy story. Both married, they kept up their well-publicized romance for several years; finally granted divorces by their respective spouses, they married in 1940.Having appeared in such British films as *Dark Journey*, *Storm in a Teacup* both 1937 and *Sidewalks of London* aka *St. Martin's Lane* 1938, charming as a girl whom Charles Laughton teaches to be a "busker," or street entertainer, Leigh made her first impression on American movie audiences in the British-filmed *A Yank at Oxford* 1938, which starred MGM matinee idol Robert Taylor. Producer Selznick, then at wit's end after searching futilely for a Scarlett to appear in *Gone With the Wind* already in production, was introduced to the actress, who had accompanied Olivier to Hollywood where he was filming *Wuthering Heights*. He was immediately smitten with her exquisite beauty; the rest was history. Leigh's success as Scarlett won her the coveted female lead in MGM's moving remake of *Waterloo Bridge* 1940, a starcrossed romance that re united it with Robert Taylor. She was paired with Olivier for *That Hamilton Woman* 1941, a lavish costume drama depicting the scandalous love affair between Britain's Admiral Lord Nelson and Lady Emma Hamilton (it was, reportedly, Winston Churchill's favorite film), before taking a five-year sabbatical from the screen. She returned to play the fabled Egyptian seductress in *Cae sar and Cleopatra* 1946, and took the title role in *Anna Karenina* 1948, a turgid remake of the Tolstoy classic. Leigh's riveting performance as the emotionally fragile Blanche du Bois in the 1951 film adaptation of Tennessee Williams' *A Streetcar Named Desire* won her a second Oscar. But her own emotional travails and precarious health physically delicate, she was a longtime tuberculosis sufferer kept her off the screen for years at a time. Her last films were *The Deep Blue Sea* 1955, *The Roman Spring of Mrs. Stone* 1961, and *Ship of Fools* 1965-in all of which, it should be stated, she gave superb performances. Leigh succumbed to tuberculosis, which by the 1960s had faded her beauty. She had divorced Olivier in 1960."


Hattie McDaniel (10 June 1895, Wichita, Kansas—26 October 1952, Woodland Hills, California, breast cancer) acted in 95 films and one long-running early 1950s TV series, "Beulah." The first African American to sing on radio 1915 and the first to attend the Academy Awards as a guest rather than as a servant. Some of her films were Song of the South 1946, Margie 1946, They Died with Their Boots On 1941, Battle of Broadway 1938, Saratoga 1937, Show Boat 1936, Can This Be Dixie? 1936, Alice Adams 1935, The Little Colonel 1935, Our Gang 1935, Babbitt 1934 and Impatient Maiden 1932. Her Oscar for Best Supporting Actress in Gone With the Wind was the first to an African American.

from Love and Death in the American Novel. Leslie Fiedler.
Stein & Day NY 1966
Gone With the Wind's heroine, Scarlett O'Hara, is less the portrait of a woman than an embodiment of the Northern stereotypes of the suffering South (the really orthodox Daughters of the Confederacy walked out on her!): corrupt, vain, though at last more sinned against than sinning. The sentimentality of Gone With the Wind is chiefly political; but its politics is embodied in an erotic fable, whose heroine is permitted an act of violence beyond anything Brockden Brown allowed Constantia Dudley. She is allowed not merely to kill a would-be attacker, but to enjoy the act with a joy deeper, more organic than any she finds in love.

Like lightning, she shoved her weapon over the banisters and into the startled bearded face. Before he could even fumble at his belt, she pulled the trigger. ...The man crashed backwards to the floor. ...Scarlett ran down the stairs and stood over him, gazing down into what was left of the face above the beard, a bloody pit where the nose had been, glazing eyes burned with powder. ...Her eyes went to the stubby hairy hand on the floor so close to the sewing box and suddenly she was vitally alive again, vitally glad with a cool tigerish joy. She could have ground her heel into the gaping wound which had been his nose and taken sweet pleasure in the feel of his warm blood on her bare feet. She had struck a blow for Tara—and for Ellen.

For the old plantation and for the abused woman: these are the causes in whose name the New Woman strikes; and avenging the fallen Clarissas of the past, she becomes the bitch killer.* (*But turning killer, she becomes fair game herself; and the way is open for such male counter-fantasies as Norman Mailer's An American Dream, in which the Dark Lady, turned wife, is murdered by the sympathetic protagonist, who also buggers the Bad Blonde, revealed as a Nazi, while the Good Blonde is being snatched from him by the powers of darkness. And in the end, all male murderers and desecrators go scot free.

from The Return of the Vanishing American. Leslie Fiedler.
Stein & Day NY 1969
The Southern, though its name is not quite so standardly used as that of the Western, is at least as well-known, perhaps too familiar to need definition at all. Certainly it is the most successful of all the topological subgenres in America, as triumphant on the highbrow level—from, say, Edgar Allan Poe through William Faulkner to Truman Capote or Flannery O'Connor—as on that of mass entertainment—from another side of that same Poe to Thomas Dixon's The Clansman (which suggested to D.W. Griffith the plot of The Birth of a Nation) or Margaret Mitchell's Gone With the Wind (the movie version of which leads an immortal life. The Southern has always challenged the distinction between High and Pop Art, since not merely Poe, its founder, but such latter-day successors of his as Faulkner and Capote have thriven in the two presumably sundered worlds of critical esteem and mass approval).

Perhaps this is because the Southern, as opposed to the Northern, does not avoid but seeks melodrama, a series of bloody events, sexual by implication at least, played out in the blood-heat of a “long hot summer” against a background of miasmal swamps, live oak, Spanish moss, and the decaying plantation house so dear to the hearts of movie-makers. Indeed, until there were ruined plantations—which is to say, until the Civil War, defeat, and Reconstruction—there could be no true Southern (Poe, being antebellum, had to imagine the doomed mansions appropriate to his horrors in a mythical Europe). The mode of the Southern is Gothic, American Gothic, and the Gothic requires a haunted house at its center.

What the Church and feudal aristocracy were for European Gothic, the Negro became for the American variety, "the Black," as he is mythically called, being identified by that name with the nightmare terror which the writer of Southerns seek to evoke, with the deepest guilts and fears of transmuted Europeans in a slaveholding community, or more properly, in a community which remembers having sent its sons to die in a vain effort to sustain slavery.

from Magill's American Film Guide. V 2. Ed. Frank N. Magill.
Salem Press, Englewood Cliffs NJ 1983
Before and during the filming of Gone With the Wind, various writers had a hand in working on the script. After Sidney Howard completed his draft, Oliver H. P. Garrett, Ben Hecht, Jo Swerling, John Van Druten, F. Scott Fitzgerald, John Balderston, and others worked from a few days to several weeks on the constantly changing script. Finally, Selznick went back to what was basically Howard's version, but he personally kept modifying it, even during shooting.

Remarkably, Margaret Mitchell’s book remained relatively intact, or, more precisely, gave the illusion of remaining the same during its transfer to film. However, Scarlett’s first two children were eliminated; Rhett’s candid confessions of his blockade activities were minimized; the book’s Belle Watling character was cleaned up; love scenes, particularly the so-called “Orchard Love Scene” or “paddock scene,” were toned down; any mention of the Ku Klux Klan was dropped; Rhett’s contempt for Ashley was not depicted; nor was the book’s implication that Rhett began living with Belle Watling after Scarlett vowed to have no more children even remotely suggested in the film. Also, of course, some characters were dropped or fused and many scenes and events eliminated.

Only four actors were ever considered for the role of Rhett Butler: Clark Gable, Gary Cooper, Errol Flynn, and Ronald Coleman.

Whereas there was relative agreement on the ideal actor to portray Rhett Butler, there were considerable differences of opinion regarding the choice for Scarlett O’Hara. Thirty-one women were actually screen tested—including a good many unknowns and amateurs—from September, 1936, until December,
American director and producer, born in Pasadena, California. Not much has been published about his childhood, except that his family was poor and he is said to have had some American Indian blood. Educated in Los Angeles public schools, he showed an exceptional mechanical aptitude. He became an automobile mechanic when cars were still a novelty and was also an excellent still photographer. Years later his favorite cameraman Harold Rosson said that Fleming “knew as much about the making of pictures as any man I’ve ever known—all departments. He was a craftsman of the first order, he was a machinist, he did the mechanics. I doubt very much if he lacked the knowledge to answer any [mechanical] problem.”

By 1910 Fleming was working as a chauffeur for a family in Los Angeles. Some accounts suggest that by then he was already interested in the movies and had done some photographic laboratory work. In 1911 he met the director-producer Allan Dwan when he asked to repair his car. Dwan discovered that Fleming knew as much about cameras as he did about automobiles. An engineer himself, Dwan took to this able and self-assured young man and offered him a job at the American Film Manufacturing Company’s studio near Santa Barbara. Fleming joined the “Flying A” studio as assistant to Dwan’s cameraman Roy Overbaugh.

At that time Dwan was grinding out one-reel movies at the rate of two or more a week, most of them Westerns starring J. Warren Kerrigan and/or Marshall Neilan. In mid-1913 Dwan moved his unit to Universal, where Neilan began directing his own comedy shorts. Fleming worked on these as well, gaining an immense amount of extremely varied experience. In 1915 he followed Dwan to Triangle, where he often worked under the supervision of D.W. Griffith and, beginning in 1916, was director of photography on a number of films starring Douglas Fairbanks, among them His Picture in the Papers, The Habit of Happiness, The Good Bad Man, The Americano, Wild and Woolly, Down to Earth, and The Man From Painted Post. Fleming is said to have been an innovative cameraman, especially talented at devising trick effects.

When the United States entered World War I, Fleming joined the photographic section of the Army Signal Corps. He shot combat footage in France and after the war—by then a first lieutenant—accompanied President Wilson to the Versailles Conference as his personal cameraman.

By the time Fleming returned to Hollywood in 1919, Douglas Fairbanks was the undisputed “King” of the movie colony. Fleming promptly joined his court. He photographed one more Fairbanks movie, His Majesty, the American (1919), and then the Douglas Fairbanks Film Corporation gave him the chance to make his first film, assigning the more experienced Theodore Reed as his codirector, When the Clouds Roll By (1919), costarring Fairbanks and Kathleen Clifford, was a mixture of action and effervescent comedy, described by Kevin Brownlow as “unalloyed delight.” Another Fairbanks vehicle followed, The Mollycoddle (1920). This time directed by Fleming alone. Shot partly on Navajo reservations in Arizona, it featured a spectacular fistfight between Fairbanks and Wallace Beery and, like its predecessor, was a box-office hit.

Successfully launched on his new career, Fleming moved on with Fairbanks’ blessing to First National, where he directed three comedies scripted by Anita Loos and John Emerson. At the end of 1921, he signed a seven-year contract with Famous Players-Lasky, which released through the Paramount distribution company and in 1927 became the Paramount Pictures Corporation. Fleming made nearly twenty pictures there, and though few of them have survived, it is clear that they completed his education as a filmmaker competent in most cinematic genres but especially well-equipped as an action director.

A highly popular melodrama, The Blind Goddess (1926), was followed the same year by Mantrap, based on a novel by Sinclair Lewis about the havoc wrought in a community of strong silent woodsmen when the local storekeeper (Ernest Torrence) married a libidinous flapper from Minneapolis. The liberated heroine was played with boundless vivacity and shameless charm by Clara Bow, then on the verge of fame as the “It” girl....This cheerfully amoral movie was a smash hit, and can still be enjoyed for Clara Bow’s performance and for James Wong Howe’s beautiful location photography.

Fleming’s much-publicized affair with Clara Bow added to his reputation as a womanizer. He was also, according to Allan Dwan, “a guy who loved to drink and fight.” Fleming offered his male stars a rough, jokey camaraderie but tended to deal with difficult actresses by publicly slapping their faces—Judy Garland, Lana Turner, and Ingrid Bergman all received this treatment. Fleming flew his own plane, raced cars and motorcycles, and in
general conformed to or exceed the standards of what John Gallagher, in an article about the director in *Films in Review* (March 1983), called “the man’s man school of Hollywood director.”

Fleming had James Wong Howe as his photographer again in the lavish prestige production of *The Rough Riders* (1927). A celebration of the part played in the Spanish-American War by Theodore Roosevelt’s cavalry regiment, it was also an indictment of the bureaucratic red tape that apparently cost the Rough Riders much hardship and peril.

It was further evidence of Fleming’s growing standing when he was assigned to direct the adulterated German actor Emil Jannings in his first American feature *The Way of All Flesh* (1927)....In 1929, when the first Oscars were presented, Jannings received a retroactive Academy Award as best actor for his performance.

The studio system being what it was, Fleming was then recalled from these sentimental heights to direct *Hula* (1927), a particularly mindless vehicle for Clara Bow, by then Paramount’s greatest box-office asset.

Fleming made “the World's First Musical Film Romance,” *Wolf Song* (1929). It teamed the rising young star Gary Cooper and Lupe Velez, and their offscreen romance was soon filling the gossip columns. Set in California in the 1930s, it casts Cooper as a trapper who comes down from the mountains to woo the “Mexican Spitfire.” Fleming was evidently nervous of the new medium, overburdening the film with endless close-ups and painfully slow movement. When Velez sings, the action stops altogether until she has finished.

Fleming’s second talkie showed that he had learned from his mistakes. *The Virginian* (1929)—the third and best screen version of Owen Wister’s novel—was shot mostly on location in the High Sierras near Sonora, and the realism that brought to the film was enhanced by the naturalness of the movement and of the sound. One contemporary critic wrote that “the sounds, whether footfalls, horses’ hoofs, rumbling wheels or voices, are remarkable well-recorded and reproduced. The voices are so natural that one has to listen keenly to hear them, which is as it should be.” The shy honesty conveyed by Cooper’s performance delighted audiences, and the film was a great personal triumph for him and a great financial success. Paul Rotha wrote that “the use of American natural landscapes and types in this picture was highly creditable, and, despite the limitations imposed by dialogue, I have no hesitation in saying that it was amongst the best (if not the best) pictures to come from Hollywood since the opening of the dialogue period. . . . It lifts Victor Fleming in my estimation out of the ruck of second-rate directors, although credit must also be given to J. Roy Hunt for his superb exterior photography.”

His first film for MGM was *The Wet Parade* (1932), based on Upton Sinclair’s novel about the demon drink, and adapted by John Lee Mahin, who became Fleming’s favorite scenarist. The dire effects of alcohol are illustrated in a series of vignettes—a Southern aristocrat commits suicide in a pigsty, a drunk kills his wife, a young man is blinded by poisoned alcohol, and a Prohibition agent dies in the war against bootleggers. The distinguished cats included Walter Huston, Lewis Stone, Myrna Loy, and Dorothy Jordan—some of whom at least shared the director’s lack of commitment to the film’s temperance theme—and the Prohibition agent and his partner were improbably played in the style of Izy and Moe by Jimmy Durante and Robert Young. This peculiar two-hour movie includes documentary sequences about the manufacture of bootleg whiskey and the political background to Prohibition.

*Red Dust* (1932) was an assignment much more to Fleming’s taste. A romantic melodrama set on a rubber plantation in French Indochina, it electrified audiences with the interplay between Clark Gable’s arrogant machismo and Jean Harlow’s uninhibited sexuality as the golden-hearted prostitute Vantine....Gable later recreated his part in *Mogambo* (1953), John Ford’s remake of *Red Dust*.

Henry Hathaway, who began his career as Fleming’s assistant, thought that the director’s personality provided the model on which Gable based his screen persona. They were close friends and worked together with great empathy.

Fleming directed Jean Harlow again in *Bombshell* (1933), an excellent Hollywood satire on Hollywood, scripted by Mahin and Jules Furthman....Photoplay called this “one of the fastest and funniest Hollywood pictures ever made.”

Henry Fonda whose movie debut Fleming’s *The Farmer Takes a Wife* was, credited Fleming with teaching him the difference between screen and stage acting, and the film consolidated the director’s reputation as “a master of atmosphere.” In 1936, back at MGMm Fleming took over as director of *The Good Earth* after George Hill’s suicide, but himself became ill before shooting began. The following year, again uncredited, he completed the shooting of *The Great Waltz* after Julien Duvivier quit.

In 1937 Fleming had another immense critical and commercial success with *Captains Courageous*, adapted from Kipling’s novel. [It brought Spencer Tracy his first Oscar.]

When MGM decided to make the first Technicolor version of Frank L. Baum’s fantasy *The Wizard of Oz*, with Mervyn LeRoy as producer, the project was first assigned to Richard Thorpe. He was replaced after two weeks by George Cukor, who in turn left only three days later to direct Selznick’s *Gone With The Wind*. LeRoy called in Fleming. As David Thomson says, “the film was far outside Fleming’s territory,” but the result was nevertheless “by turns a moving and dark fantasy, beautifully played by an adventurous cast.”

And an even greater blockbuster followed for Fleming when, with *The Wizard of Oz* still ten days from completion, Selznick asked him to replace George Cukor as director of *Gone With The Wind*, his epic version of Margaret Mitchell’s bestselling romance of the Civil War. Fleming had little faith in the project, which he told Selznick would be “one of the biggest white elephants of all time,” but accepted anyway as a favor to its star, Clark Gable. Five books have been written about the making of GWTW, detailing Fleming’s battles with Vivien Leigh, whom he detested, and his arguments with Selznick. These became so intolerable that at one point Fleming walked off the picture and had (or faked) a nervous breakdown. He was replaced by Sam Wood, but eventually returned to complete the movie.

Gavin Lambert estimates that Fleming directed about forty-five percent of the film’s 220 minutes, with important contributions from Sam Wood, George Cukor, and the production designer William Cameron Menzies. But though Fleming was the only credited director (and in that capacity received one of the pictures eight Oscars), it is generally recognized that GWTW was above all a “producer’s picture”—much more the creation of David Selznick than of any of the directors he hired. Often too self-consciously aesthetic in its Technicolor photography, it remains powerfully dramatic in its larger-than-life emotions and
sometimes magnificent in its spectacle. It grossed more money than any other film in the history of the cinema until it was finally topped twenty-five years later by The Sound of Music. The quintessential and crowning product of the Hollywood studio system in its heyday, an American myth and a great vulgar poem, its negative is appropriately housed in a golden cannister.

Fleming saw Ingrid Bergman in Maxwell Anderson’s play Joan of Lorraine and decided that he must capture her performance in a screen version. To do so he went into partnership with Walter Wanger and Bergman herself to form Sierra Pictures. These three contributed nearly $5 million of their own money. They leased an entire studio for two years and spent lavishly on cast, technicians, costumes and props. Bergman wrote in her memoirs that “Vic Fleming wore himself out on the picture. He was here and there and everywhere....Nobody thought there was any box office in a young girl saving her country, especially with no love story. I think the pressures got to Victor Fleming.

Released in 1948 as Joan of Arc, the film earned Oscars for best color photography and color costume design, and there was a special Oscar for Wanger a producer. But the public stayed away....Fleming himself thought the film a failure. Adela Rogers St. Johns recalled meeting the director and telling him that he was going to see the picture; “he said ‘Please don’t. It’s so bad. It’s so dreadful. In fact, Fleming made no more films and died the following year.

As Kevin Brownlow says, Fleming was a studio pro who in general accepted any assignment that was handed to him, for this reason alternating from the sublime to the absolutely unspeakable.

**COMING UP IN THE BUFFALO FILM SEMINARS:**

Oct 4 Akira Kurosawa **Stray Dog/Nora Inu** 1949 (35mm)
Oct 11 Vittorio de Sica **Umberto D** 1952 (35mm)
Oct 18 Robert Bresson **A Man Escaped/Un condamné à mort s’est échappé ou Le vent souffle où il veut** 1956 (35mm)
Oct 25 Luis Buñuel **Diary of a Chambermaid/L’Eau d’Urgue** 1964 (35mm)
Nov 1 Andrei Tarkovsky **Andrei Rublev/Andrey Rublyov** 1966 (DVD)
Nov 8 Peter Yates **Bullitt** 1968 (35mm)
Nov 15 Woody Allen **Annie Hall** 1977 (35mm)
Nov 22 Rainer Werner Fassbinder **Marriage of Maria Braun/Die Ehe der Maria Braun** 1979 (35mm)
Nov 29 Terry Gilliam **Brazil** 1985 (35mm)
Nov Dec 6 Luchino Visconti **The Leopard/Il gattopardo** 1963 (35mm)

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September 29 (Introduction by Sarah Elder): **Afghanistan Unveiled**. Brigitte Brault & Aina Women Filming Group. 2003. 52 min. Video. (Afghanistan); **Madam Ti Zo (Mrs. Littlebones)** David Belle. 2004. 60 min. (Haiti)

October 6 (Introduction by Bruce Jackson): **A Panther in Africa**, Aaron Matthews. 2004. 71 min. (Tanzania); **a/k/a Mrs. George Gilbert.** Coco Fusco. 2004. 31 min. (U.S.)

October 27 (Introduction by Sarah Elder): **Margaret Mead: A Portrait by a Friend**. Jean Rouch. 1978. 30 min. (U.S.); **Jaguar**. Jean Rouch. 1957. 92 mins. (Niger/Ghana)


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