MoMA CELEBRATES THE 50TH ANNIVERSARY OF THE ROLLING STONES WITH A COMPREHENSIVE FILM RETROSPECTIVE

The Rolling Stones: 50 Years on Film
November 15–December 2, 2012
The Roy and Niuta Titus Theaters

NEW YORK, October 3, 2012—In celebration of the 50th anniversary of The Rolling Stones, The Museum of Modern Art presents ***The Rolling Stones: 50 Years on Film,*** November 15–December 2, 2012. This first comprehensive retrospective chronicles the band from the mid-1960s until today through documentaries, fiction features, concert films, music videos, experimental shorts, and archival footage, tracing the film careers of Mick Jagger, Keith Richards, Charlie Watts, and Ronnie Wood, as well as former band members Brian Jones, Mick Taylor, and Bill Wyman, both collectively and individually as composers, performers, producers, and actors. The exhibition is organized by Joshua Siegel, Associate Curator, Department of Film.

Over the past half century, The Rolling Stones have influenced music, cinema, and art, working with some of the most original and iconoclastic directors of their generation. Even with the passing years, their collaborations with Kenneth Anger, Hal Ashby, Robert Frank, Jean-Luc Godard, Martin Scorsese, and Albert and David Maysles and Charlotte Zwerin have lost none of their raw, atavistic energy and thrilling sense of artistic experimentation.

The exhibition opens on November 15 with a rare screening of Robert Frank's *S-8 Stones Footage from* Exile on Main Street (1972), and *Cocksucker Blues* (1972), chronicling The Rolling Stone's 1972 North American cross-country tour; and closes with screenings on December 1 and 2 of Peter Whitehead's *The Rolling Stones Charlie Is My Darling – Ireland 1965* (1965/2012), making its debut after an absence of more than 45 years and offering never-before-seen footage. In addition to such classics as the Maysles and Zwerin's *Gimme Shelter* (1970), Donald Cammell and Nicholas Roeg's *Performance* (1970), and Taylor Hackford's *Chuck Berry Hail! Hail! Rock 'n' Roll* (1987), the retrospective also features the band's landmark concert appearances in Steve Binder's *The T.A.M.I. Show* (1964), Leslie Woodhead's *The Stones in the Park* (1969), Rollin Blinzer's *Ladies & Gentlemen: The Rolling Stones* (1974), Michael Lindsay-Hogg's *The Rolling Stones Rock and Roll Circus* (1968/1996), Hal Ashby's *Let's Spend the Night Together* (1983), and Martin Scorsese's *Shine a Light* (2008). Also included are the Tom Stoppard scripted wartime spy thriller *Enigma* (2001), directed by Michael Apted and produced by Mick Jagger; and music videos directed by David Fincher, Michel Gondry, Michael Lindsay-Hogg, Julien Temple, Peter Whitehead, and others.

SPONSORSHIP:
The exhibition is made possible by The Martini Family Foundation.

No. 54

Press Contact:
Sarah Jarvis, (212) 708-9757, sarah_jarvis@moma.org
Brien McDaniel, (212) 708-9747, brien_mcdaniel@moma.org

For downloadable high-resolution images, register at MoMA.org/press.

****

Public Information:
The Museum of Modern Art, 11 West 53 Street, New York, NY 10019, (212) 708-9400, MoMA.org.
Hours: Wednesday through Monday, 10:30 a.m.–5:30 p.m. Friday, 10:30 a.m.–8:00 p.m. Closed Tuesday.
Museum Admission: $25 adults; $18 seniors, 65 years and over with I.D.; $14 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs). **MoMA.org:** No service charge for tickets ordered on MoMA.org. Tickets purchased online may be printed out and presented at the Museum without waiting in line. (Includes admittance to Museum galleries and film programs).
Film and After Hours Program Admission: $12 adults; $10 seniors, 65 years and over with I.D.; $8 full-time students with current I.D. The price of an After Hours Program Admission ticket may be applied toward the price of a Museum admission ticket or MoMA Membership within 30 days.
MoMA/MoMA PS1 Blog, **MoMA on Facebook**, **MoMA on Twitter**, **MoMA on YouTube**, **MoMA on Flickr**

Screening Schedule
The Rolling Stones: 50 Years on Film
November 15–December 2, 2012
The Roy and Niuta Titus Theaters

Thursday, November 15

4:30 **Archival footage of The Bach Choir recording session for "You Can't Always Get What You Want."** 1968. Great Britain. Mick Jagger conducts the choir at London's Olympic Sound Studios for The Rolling Stones album *Let It Bleed*. 6 min.
Ladies & Gentlemen: The Rolling Stones. 1974. USA. Directed by Rollin Binzer. "The stars were lining up to enter the Ziegfeld Theatre for the glittering premiere of *Ladies & Gentlemen*," Patti Smith recalls in her memoir *Just Kids.* "I was excited to be there. I remember it was Easter and I was wearing a black velvet Victorian dress with a white lace collar." While inevitably tamer than *Cocksucker Blues*, Robert Frank's more infamous chronicle of The Rolling Stones' 1972 *Exile on Main Street* tour, *Ladies & Gentlemen* had a limited theatrical release and for decades remained largely unseen; today it is an indelible record of the Stones during the Mick Taylor years. Shot over four nights in Texas, and projected in QuadraSound stereo to evoke an arena experience, the film's tight set features their plaintive cover of Robert Johnson's Depression-era blues "Love in Vain," and the countrified "Sweet Virginia," with Mick Jagger on harmonica, Bobby Keys on saxophone, and Keith Richards on acoustic guitar. 90 min.

7:00 **S-8 Stones Footage from *Exile on Main Street.*** 1972. USA. Directed by Robert Frank. Shot during the making of the *Exile on Main Street* album cover. 5 min.
Cocksucker Blues. 1972. USA. Directed by Robert Frank. "After seeing these pictures you end up finally not knowing any more whether a jukebox is sadder than a coffin," Jack Kerouac wrote in his introduction to Robert Frank's landmark 1958 photographic essay *The Americans.* Nearly fifteen years later, Frank would use Super-8 camera stills from that same journey along Route 66 for the cover of

The Rolling Stones' *Exile on Main Street*, while also following the band on their promotional concert tour of the album—their first cross-country trip since Altamont, with Truman Capote, Terry Southern, Andy Warhol, and Princess Lee Radziwill as hangers on. Chronicling the loneliness and weary hedonism of life on the road—Frank would later say, "This totally excludes the outside world. To never get out, to never know what city you are in…I cannot get used to it"—*Cocksucker Blues* was suppressed for years and seen only in bowdlerized, bootleg form. Don DeLillo, in his novel *Underworld,* would write of the film's "washed blue light, a kind of crepuscular light, a tunnel light that suggested an unreliable reality," while Paul Arthur in *Film Comment* would call it "a sour idyll…sustained by Frank's uncanny gifts of composition and jagged movement. Typically, he will pan from an off-kilter view of band members signing autographs in a San Francisco hotel lobby to a homely middle-aged woman, cigarette dangling from her fingers, eyeing the crew with a caustic look of disbelief. More than most observers, Frank understands the collision of social opposites, the precise juncture at which media-haunted celebrity rubs (and bruises) elbows with the hoi polloi." 93 min.

Friday, November 16

8:00 **Music promos for "Jumpin' Jack Flash" (1968) ["makeup" version], "Child of the Moon" (1968), "Neighbours" (1981).** Great Britain. Directed by Michael Lindsay-Hogg. 8 min.
The Rolling Stones Rock and Roll Circus. 1968/1996. Great Britain. Directed by Michael Lindsay-Hogg. Unseen for decades, *Rock and Roll Circus* lived up to its reputation as the holy grail of omnibus concert films when it premiered at the New York Film Festival in 1996. Staged over two exhaustingly long days and nights to look like "a tatty European traveling circus" (Lindsay-Hogg), the film captures the Stones during one of their most creatively fertile periods, performing "Jumpin' Jack Flash" and songs from *Beggars Banquet* with stunning intensity, while Brian Jones, in one of his last public appearances, plays slide guitar on "No Expectations" in what feels today like a plaintive coda to his life and career. A sinuous and sly Mick Jagger stepped up as Master of Ceremonies when Brigitte Bardot was unavailable, ushering in an electrifying musical lineup of The Who, with Keith Moon on drums, in a fierce rendition of "A Quick One, While He's Away"; Jethro Tull, introducing their troubadour style with "Song for Jeffrey"; Taj Mahal; Marianne Faithfull; and the once-in-a-lifetime superband Dirty Mac, featuring John Lennon (aka "Winston Leg-thigh") and Yoko Ono in their first public performance together, fronting Eric Clapton, Keith Richards, and Jimi Hendrix drummer Mitch Mitchell. Lindsay-Hogg was a deft hand at producing such carnivalesque jam sessions, having at the age of 24 directed virtually every major British band for the premier rock-n-roll TV show *Ready Steady Go!*, and later The Beatles' *Let It Be* and more than twenty Rolling Stones music videos. Courtesy ABKCO Music & Records. 63 min. **Introduced by Michael Lindsay-Hogg.**

Saturday, November 17

2:30 **Archival footage of The Bach Choir recording session for "You Can't Always Get What You Want."** 1968. Great Britain. 6 min.
Ladies & Gentlemen: The Rolling Stones. 1974. USA. Directed by Rollin Binzer. 90 min. (See Thursday, November 15, 4:30)

5:00 **Gimme Shelter.** 1970. USA. Directed by Albert and David Maysles, Charlotte Zwerin. The standard riff about *Gimme Shelter* is that it sounded the death knell of the 1960s counterculture movement, all the peace-loving idealism and euphoria of Woodstock, Monterey Pop, and Hyde Park poisoned by drugs and hate as

300,000 strung-out hippies and wannabe prophets converged on Altamont Speedway for a free concert with The Rolling Stones, Santana, The Flying Burrito Brothers, The Jefferson Airplane, and Crosby, Stills, Nash and Young, only to have their heads cracked open by Hells Angels wielding lead-tipped pool cues. The film, however, is a masterpiece of contemplative, even retrospective, observation, and what should be equally remembered are the emotional timbres that run counter to the violence and chaos: the joyful exuberance of the Madison Square Garden show, with Mick Jagger slowed down, multiply exposed, and bathed in Chip Monck's dreamy red-and-blue lights during "Love in Vain"; the drowsy tenderness of the band listening to a recording of "Wild Horses" at Muscle Shoals as the camera drifts across their faces and hands and snakeskin boots; and the seriocomic complacency of grander-than-life Stones lawyer Melvin Belli as he brings the Altamont concert into disastrous being. The brilliance of *Gimme Shelter* lies in the telling, or rather in the re-telling—it is the chronicle of a death foretold in flashback. As we watch Mick Jagger and Charlie Watts watching a cut of the film we are about to see, trying to make sense of the senseless murder of Meredith Hunter in slow motion and freeze frame, we read their faces for signs, projecting every sort of meaning onto them. Courtesy Janus Films. 92 min.

Sunday, November 18

5:30 **The T.A.M.I. Show.** 1964. USA. Directed by Steve Binder. Captured in what Quentin Tarantino has called one of the "top three of all rock movies," the fabled Teenage Awards Music International (T.A.M.I.) featured a mind-blowing lineup of pop, Motown, and rock bands from the 1960s—wildly caroming from The Beach Boys, Jan and Dean, and Lesley Gore to Chuck Berry, the Supremes, Marvin Gaye, and Smokey Robinson & the Miracles. The show was performed live at Santa Monica Civic Auditorium before some 3,000 screaming high school students, and shot using specially developed high-resolution "Electronovision" cameras that allowed audiences at home to "see the talent on stage, the sweat on their faces, the guts of it" (Binder). The Rolling Stones were making one of their earliest American television appearances ("those fine fellows from England"), and though the stakes were high—Keith Richards would reportedly say that "following James Brown was the biggest mistake of our lives"—they more than held their own, incredibly, even after Brown, dripping with sexual lust on "Night Train," had to be mock-dragged off the stage, having singlehandedly ushered the virginal white girls from Orange County into puberty. Courtesy Dick Clark Productions. 112 min.

Monday, November 19

4:30 **Music promos for "Jumpin' Jack Flash" (1968) ["make-up" version], "Child of the Moon" (1968), "Neighbours" (1981).** Great Britain. Directed by Michael Lindsay-Hogg. 8 min.
The Rolling Stones Rock and Roll Circus. 1968/1996. Great Britain. Directed by Michael Lindsay-Hogg. Courtesy ABKCO Music & Records. 63 min. (See Friday, November 16, 8:00)

Wednesday, November 21

4:30 **The Stones in the Park.** 1969. Great Britain. Directed by Leslie Woodhead. With The Rolling Stones, Paul McCartney, Marianne Faithfull. In her memoir *Just Kids*, Patti Smith writes, "We saw Godard's *One Plus One* [*Sympathy for the Devil*]. The film made a huge impression on me politically and renewed my affection for the Rolling Stones. Only days later, the French newspapers were covered with the face

of Brian Jones: Est Mort, 27 Ans. I mourned the fact that we could not attend the free concert the remaining Stones held in his memory for over 250,000 in Hyde Park, where Mick Jagger released 3,500 butterflies into the London sky. I laid my drawing pencils and began a cycle of poems to Brian Jones, for the first time expressing my love for rock and roll within my own work." Courtesy Park Circus. 52 min.

The Rolling Stones: music videos. A selection of music videos charting the evolution of the band from the mid-1960s to the present. Approx. 25 min.

7:30 **The T.A.M.I. Show.** 1964. USA. Directed by Steve Binder. Courtesy Dick Clark Productions. 112 min. (See Sunday, November 18, 5:30)

Friday, November 23

4:30 **Enigma.** 2001. Great Britain. Directed by Michael Apted. Screenplay by Tom Stoppard. With Dougray Scott, Kate Winslet, Saffron Burrows, Jeremy Northam. *Enigma* is a wartime spy thriller set in Britain's Bletchley Park, the secret radio intercept headquarters where crypto-analysts successfully cracked the German's Enigma machine, critically aiding in the Allied defeat of Nazi U-boats in the North Atlantic, and later in staging the Normandy invasion and other decisive battles. Apted and Stoppard's adaptation of the Robert Harris bestseller is full of verbal jousts and innuendo, cross and double cross, and while taking some historical liberties, it nonetheless crackles with the wit and suspense of a Graham Greene or Eric Ambler entertainment, while also evoking 1940s espionage thrillers by Michael Powell, David Lean, Carol Reed, and Thorold Dickinson. Mick Jagger, who produced and co-financed the film (and who makes a cameo as an RAF officer), lent his personal four-rotor Enigma machine to aid in the film's meticulous recreation of Bletchley Park, and a ruthlessly charming Northam and plucky Winslet lead a top-notch cast. 119 min.

7:30 **Performance.** 1970. Great Britain. Directed by Donald Cammell, Nicholas Roeg. Screenplay by Cammell. With James Fox, Mick Jagger, Anita Pallenberg, Michele Breton. The year 1966 brought forth a number of unforgettable, provocative films centering on masked or split identities, public and private selves, and androgynous role playing, including Teshigahara's *The Face of Another*, Bergman's *Persona*, Frankenheimer's *Seconds*, and Antonioni's *Blow-Up*. Four years later, Cammell and Roeg, inestimably aided by Frank Mazzola's collage-style editing, offered up their decidedly sybaritic twist on the subject with *Performance*. A brilliant Mick Jagger plays the epicene, fading rock legend Turner, who lures Fox's Chas, a sadistic thug of the London underworld, into a demimonde of hallucinogenic drugs, polymorphous sex, and diabolical power games. Released in truncated form to an X-rating, and derided by most major critics as "worthless," "loathsome," "sleazy, self-indulgent and meretricious," the film has since been restored to *bona fide* cult classic status as a phantasmagoric wonder of visual puns, color symbols, and mirrored gazes, baroque in its allusions to Borges and Artaud, Magritte and Robert Johnson. "A masterpiece made from madness" (Paul Schrader). Print lent by BFI; courtesy Warner Bros. 105 min.

Saturday, November 24

2:30 **The Stones in the Park.** 1969. Great Britain. Directed by Leslie Woodhead. With The Rolling Stones, Paul McCartney, Marianne Faithfull. Courtesy Park Circus. 52 min.

The Rolling Stones: music videos. Approx. 25 min. (See Wednesday, November 21, 4:30)

5:00 **Performance.** 1970. Great Britain. Directed by Donald Cammell, Nicholas Roeg. Screenplay by Cammell. Print lent by BFI; courtesy Warner Bros. 105 min. (See Friday, November 23, 7:30)

7:45 **Enigma.** 2001. Great Britain. Directed by Michael Apted. Screenplay by Tom Stoppard. 119 min. (See Friday, November 23, 4:30)

Sunday, November 25

2:30 **Chuck Berry Hail! Hail! Rock 'n' Roll.** 1987. USA. Directed by Taylor Hackford. With Chuck Berry, Eric Clapton, Bo Diddley, Etta James, John Lennon. "I've stolen every lick he ever played," Keith Richards said upon inducting Chuck Berry as one of the first musicians in the Rock and Roll Hall of Fame in 1986. Richards serves as musical director for Chuck Berry's exhilarating 60th birthday concert in Hackford's documentary film, the portrait of a tough son-of-a-bitch who also happens to have changed the course of music forever. "When I went with Hackford to see Chuck at his home in Wentzville, just outside Saint Louis," Richards recalls in *Life,* "I waited until the second day to slide the question. They're all talking about lighting, and I just said to Chuck, I don't know if this is a good question because I don't know your relationship, but is Johnnie Johnson [Berry's original piano player and the cowriter of many Chuck Berry hits] still about?…[Could] you two play together? Yeah, he said. Shit, yeah. A tense moment. Suddenly I've put Johnnie Johnson back together with Chuck Berry. The possibilities are endless. Chuck rolled right in there and it was a good decision, because he got a great movie out of it and a great band….[T]he best Chuck Berry live you're ever going to get." Courtesy NBC Universal Distribution. 120 min.

5:30 **Let's Spend the Night Together.** 1983. USA. Directed by Hal Ashby. The editor-director of such 1970s American cult classics as *Harold and Maude*, *Shampoo*, *Being There* and *The Last Detail*, Ashby used the Rolling Stones music to great effect in his Vietnam War-veteran drama *Coming Home.* With creative contributions by the masterful title designer Pablo Ferro, Ashby's film of the Stones is an adroitly edited *ur*-concert of indoor and outdoor arena performances in Tempe, Arizona and East Rutherford, New Jersey, energetically shot with 21 cameras under the direction of Caleb Deschanel (*The Black Stallion*, *The Right Stuff*) and Gerald Feil. In addition to many of their biggest songs, the band mixes things up with covers of Eddie Cochran and Ned Fairchild's rockabilly standard "Twenty Flight Rock" and Smokey Robinson & The Miracles' dance hit "Going to a Go-Go," while Mick Jagger heralds the 1980s by cavorting on stage in a turquoise leather jacket, pink tank top, and skintight, white lace-up football pants. 95 min.

Monday, November 26

5:00 **Let's Spend the Night Together.** 1983. USA. Directed by Hal Ashby. 95 min. (See Sunday, November 25, 5:30)

7:30 **Chuck Berry Hail! Hail! Rock 'n' Roll.** 1987. USA. Directed by Taylor Hackford. Courtesy NBC Universal Distribution. 120 min. (See Sunday, November 25, 2:30)

Wednesday, November 28

6:30 **Shine a Light.** 2008. USA. Directed by Martin Scorsese. Scorsese's passion for rock music and the blues is unparalleled in American cinema. Who among us has

not thrilled to his use of The Rolling Stones on the soundtracks of *Mean Streets*, *Goodfellas*, *Casino*, and *The Departed*—more than ten songs in all, including three distinctly different contexts for "Gimme Shelter"? As Scorsese has observed, "In my formative years, before I made *Mean Streets* even, the Rolling Stones created a well of inspiration that became a part of my consciousness. Their music shapes the images I see when I'm planning a movie—camera movements, lighting, tone, attitude." It can be said, then, that *Shine a Light* was forty years in the making: a concert movie shot on the intimate stage of New York's Beacon Theater, using multiple cameras operated by the best cinematographers in the business (Robert Richardson, Robert Elswit, and Andrew Lesnie among them), and intercut with archival footage and priceless backstage moments, including the famously precise filmmaker nervously beseeching the band for a playlist moments before they go on. Scorsese revels in the Stones as they revel in the roots of their own music—blues, gospel, rockabilly, swamp, country, and Motown—culminating with Buddy Guy and Keith Richards trading guitar licks, opposite Mick Jagger on harmonica, in a rough, show-stopping rendition of Muddy Waters' "Champagne and Reefer." 122 min.

Thursday, November 29

6:30 **Gimme Shelter.** 1970. USA. Directed by Albert and David Maysles, Charlotte Zwerin. Courtesy Janus Films. 92 min. (See Saturday, November 17, 5:00)

Friday, November 30

4:30 **Shine a Light.** 2008. USA. Directed by Martin Scorsese. 122 min. (See Wednesday, November 28, 6:30).

7:45 **Stones in Exile.** 2010. USA. Directed by Stephen Kijak. The 1971 recording sessions of *Exile on Main Street* have become the stuff of legend—mythic stories of tax dodging and debauchery at a villa in the south of France—but the real revelations of this riveting documentary lie in the laying of the music tracks in the basement bunkers, from "Tumbling Dice," which began as a conversation about gambling with the housekeeper, to "Casino Boogie," an *exquisite corpse* of a song that was composed, William Burroughs-style, with torn-and-frayed scraps of paper. Featuring never-before-seen archival footage, outtakes from Robert Frank's *Cocksucker Blues,* and still photographs by Dominique Tarlé, *Stones in Exile* makes vividly clear why the album is routinely immortalized as one of the greatest ever made, the one that Tom Waits has called "a tree of life. This record is a watering hole." As Charlie Watts confirms in the documentary, "A lot of *Exile* was done how Keith [Richards] works, which is, play it twenty times, marinade, play it another twenty times. He knows what he likes, but he's very loose." 61 min.

Saturday, December 1

2:30 **Stones in Exile.** 2010. USA. Directed by Stephen Kijak. 61 min. (See Friday, November 30, 7:45)

5:00 **Invocation of My Demon Brother.** 1969. USA. Directed by Kenneth Anger. Sound: Mick Jagger. Using a then-novel Moog synthesizer, Jagger composed the hypnotic, droning soundtrack for Anger's masterful *Invocation*, a film whose satanic majesty lies in its kaleidoscopic concatenation of still-frightening images, sounds, and ecstatic pagan rituals involving an albino seer, a helicopter of Marines landing in Vietnam, and a cat funeral; naked boys wrestling and tarot cards,

swastikas, and spider tattoos; Mick Jagger, Keith Richards, and Marianne Faithfull at the Hyde Park memorial concert for Brian Jones; Manson Family member and convicted murderer Bobby Beausoleil presiding as Lucifer over his psychedelic band, the Magick Powerhouse of Oz; and Hells Angels and hippies superimposed with Anton LaVey, the founder of the Church of Satan in San Francisco. 11 min.
Sympathy for the Devil. 1968. Great Britain. Written and directed by Jean-Luc Godard. Martin Scorsese, in an interview: **"***Sympathy for the Devil*: now that's quintessential. That movie, with the vignettes that Godard intercuts with the rehearsal sessions… It's still a powerful and disturbing movie. It makes you rethink; it redefines your way of looking at life and reality and politics." Keith Richards, in his memoir *Life*: "Politics came for us whether we liked it or not, once in the odd personage of Jean-Luc Godard, the great French cinematic innovator….*Sympathy for the Devil* is by chance a record of the song by us of that name being born in the studio. The song turned after many takes from a Dylanesque, rather turgid folk song into a rocking samba—from a turkey into a hit—by a shift of rhythm, all recorded in stages by Jean-Luc….I'm glad he filmed that, but Godard!....The film was a total load of crap—the maidens on the Thames barge, the blood, the feeble scene of some brothers, aka Black Panthers, awkwardly handling weapons to one another in a Battersea scrap yard….I mean, why of all people, would Jean-Luc Godard be interested in a minor hippie revolution in England and try to translate it into something else?" Print lent by the BFI; courtesy ABKCO Music & Records. 100 min.

8:00 **Music promos for "Have You Seen Your Mother, Baby, Standing in the Shadow?" [two versions] (1966) and "We Love You" (1967).** Directed by Peter Whitehead. 8 min.
The Rolling Stones Charlie Is My Darling - Ireland 1965. 1965/2012. Ireland/USA. Directed by Peter Whitehead. The most anticipated movie of MoMA's Rolling Stones retrospective has, at long last, been synched and digitally restored after an absence of some 45 years. This new 2012 version of the film, with a great deal of never-before-seen footage, was directed and restored by director Mick Gochanour and producer Robin Klein. We end with the band just getting their start, as 29-year-old "direct cinema" documentarian Peter Whitehead—the most astute chronicler of cultural upheaval in sixties London—follows the Stones during their two-city tour to Dublin and Belfast. Invited only the week before by manager Andrew Loog Oldham, Whitehead ostensibly records four concerts, but finds his richest and most spontaneous material behind the scenes, capturing the generational and class tensions, and a kind of inchoate longing, that followed the Stones wherever they went. The idolatry of fan worship is evoked in starry-eyed teenybopper-in-the-street interviews and in the frenzied mods who storm the stage, anticipating the violence of *Gimme Shelter* only four years later; while the musicians themselves, adjusting to their newfound fame, offer up aperçus that are at times funny (Mick Jagger doing his best Elvis impersonation), and at times endearingly awkward, but always revealing. "The title, of course, refers to Charlie Watts, the tall, taciturn drummer of the crew," wrote the *Variety* critic in 1966. Josef von Sternberg, of all people, pronounced *Charlie Is My Darling* "a very beautiful film; it is, and will remain, a very valuable social document." Courtesy ABKCO Music & Records. 65 min.

Sunday, December 2

2:30 **Music promos for "Have You Seen Your Mother, Baby, Standing in the Shadow?" [two versions] (1966) and "We Love You" (1967).** Directed by Peter Whitehead. 8 min.

The Rolling Stones Charlie Is My Darling - Ireland 1965. 1965/2012. Ireland/USA. Directed by Peter Whitehead. Courtesy ABKCO Music & Records. 65 min. (See Saturday, December 1, 8:00)

4:30 **Invocation of My Demon Brother.** 1969. USA. Directed by Kenneth Anger. Sound: Mick Jagger. 11 min.
Sympathy for the Devil. 1968. Great Britain. Print lent by the BFI; courtesy ABKCO Music & Records. 100 min. (See Saturday, December 1, 5:00)