

THE GREAT WAR: A CINEMATIC LEGACY OPENS AT MoMA ON THE CENTENARY OF THE START OF WORLD WAR I

The Great War: A Cinematic Legacy

August 4—September 21, 2014

The Roy and Niuta Titus Theaters

NEW YORK, July 8, 2014—Opening on the 100th anniversary of the day World War I began, The Museum of Modern Art's ***The Great War: A Cinematic Legacy*** runs from August 4 through September 21, 2014, highlighting 60 feature-length films and thematic programs that attempt to provide a comprehensive view of the war as portrayed in film. The various films focus on prewar activities; espionage; the battlefields in the trenches, in the air, and on and beneath the sea; actualités; and the various homefronts before, during, and after the war. Familiar films, such as *A Farewell to Arms* (1932) and *Lawrence of Arabia* (1962), along with several lesser-known works from as far away as New Zealand—including *Chunuk Bair* (1992)—reflect the universality of a war that reshaped the prevailing values of what passed for civilization. In August, the program is predominately drawn from the early years, either during the war or in the succeeding decades, and includes several silent films. The program in September will concentrate mainly on later, more contemporary films up to, and including, Steven Spielberg's *War Horse* (2011). *The Great War* is organized by Charles Silver, Curator, with Dave Kehr, Adjunct Curator, Department of Film, The Museum of Modern Art.

Many of the films in the series deal with the entrenched stalemate in France, including *Verdun, Vision d'Histoire (Verdun, Vision of History)* (1928) directed by Leon Poirier. The film, largely pacifist in nature, is based on the great 1916 battle and integrates actual footage with realistic restaged material using many actors who had been soldiers in the war. Similarly, *Les Croix de bois (Wooden Crosses)* (1932), directed by Raymond Bernard, forms something of a pacifist trench-based trio with Lewis Milestone's *All Quiet on the Western Front* (1930) and G. W. Pabst's *Westfront 1918* (1930). The Oscar-winning *All Quiet on the Western Front*, adapted from the novel by Erich Maria Remarque, depicts the disillusionment of German youth after experiencing the realities of war.

Another series of films highlights the importance of aviation in the war. William Wellman's *Wings* (1927) was the first film to win the Oscar for Best Picture. The romantic action-war film, which effectively launched Gary Cooper's career, features the story of a pair of American pilots fighting over Europe. The film was praised for its spectacular aerial sequences, which have an added air of authenticity because Wellman was himself an ace pilot with the Lafayette Escadrille and winner of the Croix de Guerre. *Hell's Angels* (1930), directed by Howard Hughes, includes lavishly produced scenes of aerial warfare and Zeppelin bombing. Howard Hawks's *Dawn Patrol* (1930) emphasizes the tension of a commander sending men on suicidal aerial missions in flying crates. *Lilac Time* (1928), from George Fitzmaurice, stars Cooper as a British aviator in a squadron based in France, who falls in love with a farmer's daughter.

Several of the newer films in the exhibition exemplify how the horrors of the war have had a lasting effect on civilization. Steven Spielberg's *War Horse* (2011), an adaptation of Michael Morpurgo's children's novel about a thoroughbred in France, reminds us that war, and particularly World War I, is also a horror for non-human creatures. In *My Boy Jack* (2007), directed by Brian Kirk, Rudyard Kipling pulls strings to get his son John sent to France early in the war. Based on a play by David Haig, the film ends tragically at the Battle of Loos. *Joyeux Noel (Merry Christmas)* (2005), directed by Christian Carion, is a moving re-creation of a Christmas truce on the 1914 battlefield in France, as German, British, and French soldiers fraternize and exchange gifts.

Special thanks to Pacific Film Archive, Janus Films, Universal Pictures, Turner Classic Movies, Pathe.

No. 31

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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: Saturday through Thursday, 10:30 a.m.–5:30 p.m. Friday, 10:30 a.m.–8:00 p.m.

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). Free admission during Uniqlo Free Friday Nights: Fridays, 4:00 p.m.–8:00 p.m.

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.

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Screening Schedule

***The Great War: A Cinematic Legacy* August 4–September 21, 2014**

Monday, August 4

7:30 **Hearts of the World.** 1918. USA. Directed by D. W. Griffith. With Lillian Gish, Robert Harron, Dorothy Gish, George Siegmann. Griffith's great epic focusing on the brutal treatment of the French following the German invasion—shown here in a newly restored, tinted print—was released in America eight months before the armistice. Silent, with musical accompaniment. Approx. 140 min.

Tuesday, August 5

4:00 **The Better 'Ole.** 1926. USA. Directed by Charles Reisner. With Syd Chaplin, Doris Hill, Harold Goodwin, Edgar Kennedy. Charles Chaplin's older half-brother stars in this comedy/drama about a German spy who infiltrates a British regiment in occupied France. Silent, with musical accompaniment. Approx. 95 min.

7:00 **The False Faces.** 1919. USA. Directed by Irvin V. Willat. Presented by Thomas H. Ince. With Henry B. Walthall, Mary Anderson, Lon Chaney. In this drama of U-boats and the high seas, Chaney, in an early role, plays a German spy. His nemesis is the

"Lone Wolf," a reformed British thief played by Walthall. Silent, with musical accompaniment. Approx. 80 min.

Wednesday, August 6

4:00 **The False Faces.** 1919. USA. Directed by Irvin V. Willat. Presented by Thomas H. Ince. With Henry B. Walthall, Mary Anderson, Lon Chaney. In this drama of U-boats and the high seas, Chaney, in an early role, plays a German spy. His nemesis is the "Lone Wolf," a reformed British thief played by Walthall. Silent, with musical accompaniment. Approx. 80 min.

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Thursday, August 7

4:00 **The Secret Agent.** 1936. Great Britain. Directed by Alfred Hitchcock. With John Gielgud, Madeleine Carroll, Robert Young, Peter Lorre. For this somewhat comical spy-thriller set in Switzerland during the war (adapted from W. Somerset Maugham's Ashenden stories), Hitchcock shaped the material to fit many of his recurring themes. 86 min.

The Redl Story. 1955. USA. Directed by William Berke. With Bruce Gordon. Narrated by Raymond Massey. This television episode from the *I Spy* series is a sanitized version of the tale of how the Austrian master spy sold his country's military plans to Russia, helping to precipitate World War I. 28 min. Entire program 114 min.

7:00 **Shifting Sands.** 1918. USA. Directed by Albert Parker. With Gloria Swanson, Joe King, Harvey Clark. In this early starring role, released three months before the armistice, Swanson marries a Secret Service agent and is harassed by a former German acquaintance who turns out to be a spy. Silent, with musical accompaniment. Approx. 70 min.

Friday, August 8

4:00 **Shifting Sands.** 1918. USA. Directed by Albert Parker. With Gloria Swanson, Joe King, Harvey Clark. In this early starring role, released three months before the armistice, Swanson marries a Secret Service agent and is harassed by a former German acquaintance who turns out to be a spy. Silent, with musical accompaniment. Approx. 70 min.

7:00 **The Mysterious Lady.** 1928. USA. Directed by Fred Niblo. With Greta Garbo, Conrad Nagel, Gustav von Seyffertitz. Garbo is a Russian spy, wooed by Austrian officer Nagel. The film marks her reunion with Niblo, director of *The Temptress*. Silent, with musical accompaniment. 96 min. **Introduced by James Harvey, author of *Watching Them Be: Star Presence on the Screen from Garbo to Balthazar.***

Saturday, August 9

1:30 **Friendly Enemies.** 1942. USA. Directed by Allan Dwan. With Charles Winninger, Charles Ruggles, James Craig, Otto Kruger. More spies in America. German immigrants must decide where their loyalty lies. 95 min.

4:00 **Chances.** 1931. USA. Directed by Allan Dwan. With Douglas Fairbanks, Jr., Rose Hobart, Anthony Bushell, Holmes Herbert. British soldiers and friends caught up in a love triangle amid impressive battle scenes anticipating Steven Spielberg's *War Horse*, some 80 years later. 72 min.

- 7:30 **The Secret Agent.** 1936. Great Britain. Directed by Alfred Hitchcock. With John Gielgud, Madeleine Carroll, Robert Young, Peter Lorre. For this somewhat comical spy-thriller set in Switzerland during the war (adapted from W. Somerset Maugham's Ashenden stories), Hitchcock shaped the material to fit many of his recurring themes. 86 min.
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- 7:00 **Journey's End.** 1930. Great Britain. Directed by James Whale. With Colin Clive, Ian MacLaren, David Manners, Anthony Bushell, Billy Bevan. Like other major 1930 films (*Westfront 1918* and *All Quiet on the Western Front*), Whale's first credit as a director focuses on the trenches and dugouts in France inhabited by men worn down by years of futile warfare. Colin Clive became famous the following year for his portrayal of Dr. Frankenstein under Whale's direction. (abridged version) approx. 65 min. Introduced by Professor David Lugowski of Manhattanville College.

Tuesday, August 12

- 4:00 **Journey's End.** 1930. Great Britain. Directed by James Whale. With Colin Clive, Ian MacLaren, David Manners, Anthony Bushell, Billy Bevan. Like other major 1930 films (*Westfront 1918* and *All Quiet on the Western Front*), Whale's first credit as a director focuses on the trenches and dugouts in France inhabited by men worn down by years of futile warfare. Colin Clive became famous the following year for his portrayal of Dr. Frankenstein under Whale's direction. (abridged version) approx. 65 min.
- 7:00 **The Four Horsemen of the Apocalypse.** 1921. USA. Directed by Rex Ingram. With Rudolph Valentino, Alice Terry, Pomeroy Cannon, Alan Hale. In this epic story an Argentine family of divided German/French loyalties migrate to Europe just before the war and are swept up in its bloody consequences. The film helped make Valentino one of the biggest stars in Hollywood before his untimely death. Silent, with musical accompaniment. Approx 130 min.

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of the biggest stars in Hollywood before his untimely death. Silent, with musical accompaniment. Approx 130 min.

7:00 **Seventh Heaven.** 1927. USA. Frank Borzage. With Janet Gaynor, Charles Farrell, Ben Bard, David Butler. This tragic romance, set in Paris as the war breaks out, won the first Best Director Oscar for Borzage and helped Gaynor win hers for Best Actress. Silent, with musical track. 118 min.

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7:00 **Tell England (The Battle of Gallipoli).** 1931. Great Britain. Directed by Anthony Asquith, Geoffrey Barkas. With Fay Compton, Tony Bruce, Carl Harbord, Dennis Hoey. This patriotic yet pacifist account of Winston Churchill's failed effort to invade Turkey uses much actuality footage and is somewhat experimental in its use of sound. The film poignantly shows how schoolboys wound up leading battalions amid the insanity of trench warfare. Asquith was the son of Herbert Asquith, the British prime minister at the outbreak of the war who approved the invasion. Barkas had been a soldier in the campaign. 88 min.

Friday, August 15

4:00 **Tell England (The Battle of Gallipoli).** 1931. Great Britain. Directed by Anthony Asquith, Geoffrey Barkas. With Fay Compton, Tony Bruce, Carl Harbord, Dennis Hoey. This patriotic yet pacifist account of Winston Churchill's failed effort to invade Turkey uses much actuality footage and is somewhat experimental in its use of sound. The film poignantly shows how schoolboys wound up leading battalions amid the insanity of trench warfare. Asquith was the son of Herbert Asquith, the British prime minister at the outbreak of the war who approved the invasion. Barkas had been a soldier in the campaign. 88 min.

7:00 **Westfront 1918.** 1930. Germany. Directed by G. W. Pabst. With Gustav Diessl Fritz Kampers, Hans Moebus, Claus Clausen, Jackie Monnier. Pabst's great account of life in the German trenches bears astonishing resemblance to Lewis Milestone's *All Quiet on the Western Front*, Raymond Bernard's *Wooden Crosses*, and so many of the other thoughtful films made in the 1930s that attested to the universal catastrophe. In German; English subtitles. 93 min.

Saturday, August 16

1:30 **Niemandsland (No Man's Land/ Hell On Earth).** 1931. Germany. Directed by Victor Trivas. With Ernst Busch, Vladimir Sokoloff, Hugh Douglas, Louis Douglas, Georges Pecllet. Soldiers of various nationalities wind up trapped together between the battle lines. In this highly experimental film, Trivas makes a moving plea for their common humanity. In German, French, English; no subtitles, minimal dialogue. 66 min.

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7:30 **The Heart of Humanity.** 1919. USA. Directed by Allen Holubar. With Dorothy Philips, William Stowell, Robert Anderson, Margaret Mann, Walt Whitman, Erich von Stroheim. A Canadian widow, several of whose sons have been killed in the war, goes to Flanders to help care for homeless children. This is the film in which Stroheim famously throws a baby out of the window for annoying him during an attempted rape. Silent, with musical accompaniment. Approx. 100 min.

Sunday, August 17

2:00 **All Quiet on the Western Front.** 1930. USA. Directed by Lewis Milestone. Dialogue direction by George Cukor. Adapted from the novel by Erich Maria Remarque. With Lew Ayres, Louis Wolheim, John Wray, Raymond Griffith, Slim Summerville, William Bakewell. Milestone's Oscar-winning depiction of the disillusionment of German youth after experiencing the realities of war parallels G. W. Pabst's *Westfront 1918* on essentially the same subject, and was made the same year. 128 min.

5:00 **The Road Back.** 1937. USA. Directed by James Whale. With John King, Richard Cromwell, Slim Summerville, Maurice Murphy, Andy Devine. This adaptation of Erich Maria Remarque's sequel to *All Quiet on the Western Front* follows German soldiers back home to a Kaiser-less country beset by unrest and revolution. The film's pacifist themes caused the Nazi government to force Universal Pictures to make numerous alterations. 105 min.

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Tuesday, August 19

4:00 **Four Sons.** 1928. USA. Directed by John Ford. With Margaret Mann, James Hall, Charles Morton, George Meeker, Francis X. Bushman, Jr. Ford's film centers on a German mother whose sons fight and die on both sides of the war, again expressing the theme of a common humanity. The film is heavily influenced by F. W. Murnau's *Sunrise*, shot on some of the same sets the preceding year at Fox. Silent, with music track. 97 min.

7:00 **Kameradschaft (Comradeship).** 1931. Germany. Directed by G. W. Pabst. With Ernst Busch, Alexander Granach, Fritz Kampers, Elizabeth Wendt. In this German-French co-production, a metaphor for reconciliation that was released only 14 months before Hitler came to power, German miners rescue Frenchmen from a fire in a mine that had been divided between the two countries by the Treaty of Versailles. This starkly realistic film was yet another plea for pacifism in the closing years of the Weimar Republic. In German; English subtitles. 86 min.

Wednesday, August 20

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Friday, August 22

- 4:30 **The Heart of Humanity.** 1919. USA. Directed by Allen Holubar. With Dorothy Philips, William Stowell, Robert Anderson, Margaret Mann, Walt Whitman, Erich von Stroheim. A Canadian widow, several of whose sons have been killed in the war, goes to Flanders to help care for homeless children. This is the film in which Stroheim famously throws a baby out of the window for annoying him during an attempted rape. Silent, with musical accompaniment. Approx. 100 min. Introduced by William Gruendler, U. S. Army (retired), veteran of Operation Desert Storm, and film scholar.
- 8:00 **The Lost Patrol.** 1934. USA. Directed by John Ford. With Victor McLaglen, Boris Karloff, Wallace Ford, Reginald Denny, Alan Hale. Often overlooked, at least before David Lean's *Lawrence of Arabia*, is the major part of the British war effort that went into fighting the Ottomans in the Middle East—in this case, what would later be Iraq. Karloff's religious fanatic and Max Steiner's score are a bit over the top, but McLaglen was just warming up for his Oscar-winning role in *The Informer* the following year. 73 min. Introduced by William Gruendler, U.S. Army (retired), veteran of Operation Desert Storm, and film scholar.

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- 8:00 **Seas Beneath.** 1931. USA. Directed by John Ford. With George O'Brien, Marion Lessing, Warren Hymer, John Loder, Mona Maris. O'Brien, essentially a Ford discovery in *The Iron Horse*, here plays a Q-boat commander of a mystery ship charged with ferreting out and destroying German submarines. 89 min. Introduced by Orin O'Brien, daughter of George O'Brien, and William Gruendler.

Sunday, August 24

2:30

THE TRAMP AT WAR

The Bond. 1918. USA. Directed by Charles Chaplin. With Charles Chaplin, Edna Purviance, Sydney Chaplin, Henry Bergman. In this silent appeal to buy Liberty Bonds, Charlie Chaplin's brother Syd is cast as the Kaiser, who he played again in *Shoulder Arms*. Silent. 10 min.

Shoulder Arms. 1918. USA. Directed by Charles Chaplin. With Charles Chaplin, Edna Purviance, Sydney Chaplin, Henry Bergman, Albert Austin. Charlie Chaplin's classic rendition of life in the trenches was released just weeks before the armistice. Silent, with musical track. 35 min.

The Great Dictator (opening reels only). 1940. USA. Directed by Charles Chaplin. With Chaplin. Before his classic parody of Hitler, Chaplin created a similar protagonist in the German Army in the Great War. 16 min.

The Great War. 1956. USA. Produced and written by Henry Salomon.

Documentary made for NBC's *Project 20* series. 52 min.

Program introduced by Professor Wes Gehring of Ball State University, author of the forthcoming Chaplin's War Trilogy.

Entire program approx. 2 hours.

5:30

THE SILLY SIDE OF WAR

A Submarine Pirate. 1915. USA. Directed by Charles Avery, Syd Chaplin. Screenplay by Mack Sennett. With Chaplin, Phyllis Allen, Glen Cavender, Wesley Ruggles, Edgar Kennedy, Harold Lloyd. Although the *Lusitania* had not yet been sunk and America was not yet in the war, submarines were in the news. In this goofy tale of a waiter-turned-pirate, Charles Chaplin's older half-brother seizes the headlines—and a submarine. Approx. 40 min.

Yankee Doodle in Berlin. 1919. USA. Directed by Richard Jones. Supervised and written by Mack Sennett. With Bothwell Browne, Ford Sterling, Mal St. Clair, Bert Roach, Ben Turpin, Marie Prevost, Eva Thacher, Chester Conklin. This typical Sennett comedy (violent slapstick, cross-dressing, etc.) pokes less-than-gentle fun at the Kaiser and his family. Approx. 55 min.

His Private Life. 1926. USA. Directed by William Goodrich (Roscoe Arbuckle). With Lupino Lane. A spoiled rich boy is drafted, and his former butler becomes his drill sergeant. Approx. 18 min.

All films silent with musical accompaniment. Program Approx. 113 min.

Monday, August 25

4:30

THE SILLY SIDE OF WAR

A Submarine Pirate. 1915. USA. Directed by Charles Avery, Syd Chaplin. Screenplay by Mack Sennett. With Chaplin, Phyllis Allen, Glen Cavender, Wesley Ruggles, Edgar Kennedy, Harold Lloyd. Although the *Lusitania* had not yet been sunk and America was not yet in the war, submarines were in the news. In this goofy tale of a waiter-turned-pirate, Charles Chaplin's older half-brother seizes the headlines—and a submarine. Approx. 40 min.

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Entire program approx. 113 min.

Tuesday, August 26

4:30 **Seas Beneath.** 1931. USA. Directed by John Ford. With George O'Brien, Marion Lessing, Warren Hymer, John Loder, Mona Maris. O'Brien, essentially a Ford discovery in *The Iron Horse*, here plays a Q-boat commander of a mystery ship charged with ferreting out and destroying German submarines. 89 min.

8:00 **Broken Lullaby (The Man I Killed).** 1932. USA. Directed by Ernst Lubitsch. Screenplay by Samson Raphaelson, Ernest Vajda. With Phillips Holmes, Lionel Barrymore, Nancy Carroll, Louise Carter, Zasu Pitts. Lubitsch, the master of the musical romance, departed from his usual métier in make this touching story of a French soldier trying to make amends to the family of a German he'd killed during the war. 76 min.

Wednesday, August 27

4:30 **Broken Lullaby (The Man I Killed).** 1932. USA. Directed by Ernst Lubitsch. Screenplay by Samson Raphaelson, Ernest Vajda. With Phillips Holmes, Lionel Barrymore, Nancy Carroll, Louise Carter, Zasu Pitts. Lubitsch, the master of the musical romance, departed from his usual métier in make this touching story of a French soldier trying to make amends to the family of a German he'd killed during the war. 76 min.

8:00 **The Little American.** 1917. USA. Directed by Cecil B. DeMille. With Mary Pickford, Jack Holt, Raymond Hatton, Hobart Bosworth, Walter Long. "America's sweetheart" is torpedoed by a U-boat, becomes a spy for the Allies in France, and is sentenced to a firing squad. The film was released three months before American entry in the war and no doubt contributed to hatred of the "Huns." Silent, with musical accompaniment. Approx. 80 min.

Friday, August 29

4:30 **The Little American.** 1917. USA. Directed by Cecil B. DeMille. With Mary Pickford, Jack Holt, Raymond Hatton, Hobart Bosworth, Walter Long. "America's sweetheart" is torpedoed by a U-boat, becomes a spy for the Allies in France, and is sentenced to a firing squad. The film was released three months before American entry in the war and no doubt contributed to hatred of the "Huns." Silent, with musical accompaniment. Approx. 80 min. **Introduced by Dr. Laurence Suid**, author of Guts and Glory.

8:00 **The Patent Leather Kid.** 1927. USA. Directed by Alfred Santell. With Richard Barthelmess, Molly O'Day, Lawford Davidson, Matthew Betz. A Lower East Side boxer is drafted and regains his patriotism as he is severely wounded in France. The great Barthelmess was nominated for the first Oscar, partially for this performance. Silent, with musical accompaniment. Approx. 130 min. Introduced by Dr. Laurence Suid, author of Guts and Glory.

Saturday, August 30

- 2:00 **The Big Parade.** 1925. USA. Directed by King Vidor. With John Gilbert, Rene Adoree, Hobart Bosworth, Claire McDowell, Karl Dane. Vidor's pacifist romance about a rich doughboy and a French peasant, set against the spectacular canvas of the war, put Metro-Goldwyn-Mayer on the map. This is arguably the best film made about World War I made after the war. Silent, with music accompaniment. Approx. 120 min. Introduced by Dr. Laurence Suid, author of Guts and Glory.
- 5:00 **What Price Glory.** 1926. USA. Directed by Raoul Walsh. Adapted from the play by Laurence Stallings, Maxwell Anderson. With Victor McLaglen, Edmund Lowe, Dolores Del Rio, William V. Mong, Phyllis Haver. The famous rivalry between Marines Flagg and Quirt is carried to the French trenches, bistros, and bedrooms. Silent, with musical accompaniment. Approx. 120 min. **Introduced by Dr. Lawrence Suid, author of Guts and Glory.** This film has been preserved and restored with support from the Film Foundation.
- 8:00 **What Price Glory.** 1952. USA. Directed by John Ford. With James Cagney, Dan Dailey, Corinne Calvet, Robert Wagner, James Gleason. Ford's color remake of the Walsh/Stallings/Anderson silent classic oscillates between seriousness and frivolity. 111 min. **Introduced by Dr. Laurence Suid, author of Guts and Glory.** This film has been preserved and restored with support from the Film Foundation.

Sunday, August 31

- 2:30 **The Patent Leather Kid.** 1927. USA. Directed by Alfred Santell. With Richard Barthelmess, Molly O'Day, Lawford Davidson, Matthew Betz. A Lower East Side boxer is drafted and regains his patriotism as he is severely wounded in France. The great Barthelmess was nominated for the first Oscar, partially for this performance. Silent, with musical accompaniment. Approx. 130 min.
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Monday, September 1

- 4:30 **La Grande Illusion (Grand Illusion).** 1937. France. Directed by Jean Renoir. With Jean Gabin, Pierre Fresnay, Erich von Stroheim, Marcel Dalio. One of the few genuine masterpieces resulting from the Great War, Renoir's depiction of French prisoners ultimately escaping from the Germans is a pacifist plea for common humanity that failed to prevent an even greater conflict from breaking out two years later. In French; English subtitles. 113 min.
- 8:00 **Das Tagebuch des Dr. Hart (Dr. Hart's Diary).** 1917. Germany. Directed by Paul Leni. Cinematography by Carl Hoffmann. With Heinrich Schroth, Kathe Haack, Dagny Servaes. Leni's debut film is an effort to combat the anti-German propaganda promulgated by the Allies. The director would go on to make Waxworks and several films in Hollywood. Silent, with German titles, English translation, and musical accompaniment. 70 min.

Tuesday, September 2

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films in Hollywood. Silent, with German titles, English translation, and musical accompaniment. 70 min.

- 8:00 **Verdun, Vision d'Histoire (Verdun, Vision of History).** 1928. France. Directed by Leon Poirier. With Albert Prejean, Jeanne Marie-Laurent, Suzanne Bianchetti. Largely pacifist in nature, this film about the great 1916 battle integrates actuality footage with realistic restaged material using many actors who had been soldiers in the war. Print courtesy La Cinémathèque de Toulouse. Silent, with musical accompaniment. 152 min.

Wednesday, September 3

- 4:30 **Heimkehr (Homecoming).** 1928. Germany. Directed by Joe May. With Lars Hanson, Dita Parlo, Gustave Frohlich. May was a pioneer director (and mentor of Fritz Lang) who, thanks to the Nazis, wound up in Hollywood. Homecoming is about German POW's who escape Siberia, only to wind up back in Germany in the midst of a love triangle. (This print is missing the ending, which will be revealed to attendees.) Silent, with musical accompaniment. 78 min.
- 8:00 **A Farewell to Arms.** 1932. USA. Directed by Frank Borzage. With Gary Cooper, Helen Hayes, Adolphe Menjou, Mary Philips, Jack La Rue. Hemingway's novel, about an affair between an American ambulance driver and a British nurse during the Italian campaign, gets the ultra-romantic Borzage treatment—like his *7th Heaven* (1927), it's a simple love story set against the spectacular backdrop of war. 89 min.

Thursday, September 4

- 4:30 **A Farewell to Arms.** 1932. USA. Directed by Frank Borzage. With Gary Cooper, Helen Hayes, Adolphe Menjou, Mary Philips, Jack La Rue. Hemingway's novel, about an affair between an American ambulance driver and a British nurse during the Italian campaign, gets the ultra-romantic Borzage treatment—like his *7th Heaven* (1927), it's a simple love story set against the spectacular backdrop of war. 89 min.
- 8:00 **Chunuk Bair.** 1992. New Zealand. Directed by Dale G. Bradley. With Robert Powell, Kevin J. Wilson, John Leigh. This is a heroic account of the Wellington Regiment's short-lived triumph during Winston Churchill's ill-conceived Gallipoli campaign of 1915. 100 min.

Friday, September 5

- 4:30 **Hotel Imperial.** 1927. USA. Directed by Mauritz Stiller. With Pola Negri, James Hall, George Siegmann. This Hollywood take on the confusing war between Hungary and Russia, made 10 years after the fact, allowed the Swedish Stiller, who discovered of Greta Garbo, to move to Paramount and direct her main rival, Pola Negri. Silent, with musical accompaniment. 80 min. **Introduced by Mariusz Kotowski, author of *Pola Negri: Hollywood's First Femme Fatale*.**
- 8:00 **Barbed Wire.** 1927. USA. Directed by Rowland V. Lee. With Pola Negri, Clive Brook, Einar Hanson, Gustav von Seyffertitz. Negri plays a farm girl in Normandy who becomes enamored with a German POW. The film now seems an early plea for forgiving individual Germans. There will be a book signing prior to the screening, at 7:30. Silent, with musical accompaniment. 75 min. **Introduced by Mariusz Kotowski, author of *Pola Negri: Hollywood's First Femme Fatale*.**

Saturday, September 6

- 2:00 **Les Croix de Bois (Wooden Crosses).** 1932. France. Directed by Raymond Bernard. With Pierre Blanchar, Gabriel Gabrio, Charles Vanel, Antonin Artaud. Bernard was a major director (*The Miracle of the Wolves*, *Les Misérables*) whose work here is

comparable to (and forms something of a pacifist trench-based trio with) Lewis Milestone's *All Quiet on the Western Front* and G. W. Pabst's *Westfront 1918*. In French; English subtitles. 110 min.

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- 8:00 **Gallipoli.** 1981. Australia. Directed by Peter Weir. With Mel Gibson, Mark Lee, Bill Kerr, Robert Grubb. Director Weir (*Picnic at Hanging Rock, The Last Wave, Master and Commander: The Far Side of the World*) pours genuine feeling into this retelling of his fellow Australians' tragic fate during the Allies' failed 1915 attempt to invade Turkey and take the Dardanelles. 110 min.

Sunday, September 7

- 2:30 **Verdun, Vision d'Histoire (Verdun, Vision of History).** 1928. France. Directed by Leon Poirier. With Albert Prejean, Jeanne Marie-Laurent, Suzanne Bianchetti. Largely pacifist in nature, this film about the great 1916 battle integrates actuality footage with realistic restaged material using many actors who had been soldiers in the war. Print courtesy La Cinémathèque de Toulouse. Silent, with musical accompaniment. 152 min.
- 6:00 **Paths of Glory.** 1957. USA. Directed by Stanley Kubrick. With Kirk Douglas, Ralph Meeker, Adolphe Menjou, George Macready. Kubrick's fourth feature is a scathing commentary on the absurdity of a war fought by vain, idiot officers in merciless command of victimized innocents. 86 min. **Introduced by Annette Insdorf, Columbia University.**

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Tuesday, September 9

- 4:30 **The First World War.** 1934. USA. Produced by Truman Tally for Fox Movietone News. Screenplay by Laurence Stallings. Narrated by Pedro de Cordoba. This classic documentary, written by Stallings (*The Big Parade, What Price Glory*), prompted The New York Times to say, "If any motion picture is assured of enduring life, this is the one." It was called a "stunning photographic anthology" and "a kaleidoscope of human imbecility." 78 min.
- 8:00 **King and Country.** 1964. Great Britain. Directed by Joseph Losey. With Dirk Bogarde, Tom Cortenay, Leo McKern, Barry Foster, James Villiers. This powerful Brechtian story of a British "deserter" from the trenches who just wants to go home is possibly Losey's best film. Please note: this is not a great print, but it is the best currently available. 90 min.

Wednesday, September 10

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Friday, September 12

- 4:30 **The Lost Squadron.** 1932. USA. Directed by George Archainbaud. With Richard Dix, Mary Astor, Robert Armstrong, Joel McCrea, Erich von Stroheim. This interesting exploration of what happened to World War I pilots returning to the homefront as stunt fliers allowed Stroheim to revive his bread-and-butter "ruthless Hun" role, which complemented his reputation as a maniacal director. 79 min.
- 8:00 **Hell's Angels.** 1930. USA. Directed by Howard Hughes. Dialogue direction by James Whale. With Ben Lyon, James Hall, Jean Harlow, John Darrow. Shown here in the UCLA Film & Television Archive's partially tinted restoration, the film's lavishly produced scenes of aerial warfare and Zeppelin bombing are visually striking—in contrast with its leisurely approach to dialogue sequences. 127 min.

Saturday, September 13

- 2:00 **Dawn Patrol.** 1930. USA. Directed by Howard Hawks. With Richard Barthelmess, Douglas Fairbanks, Jr., Neil Hamilton, William Janney, James Finlayson. In one of the greatest of early sound Hollywood films, Hawks's clipped pacing of dialogue, coupled with Barthelmess's superb acting, contributes to the tension and drama of a commander sending men on suicidal aerial missions in flying crates. 108 min.
- 5:00 **Dawn Patrol.** 1938. USA. Directed by Edmund Goulding. With Errol Flynn, David Niven, Basil Rathbone, Donald Crisp, Melville Cooper. Goulding's remake of Howard Hawks's 1930 version is less intense, largely due to Flynn's more casual, or "leisurely" acting style compared that of the earlier film's Richard Barthelmess. 103 min.

8:00 **Wings.** 1927. USA. Directed by William A. Wellman. With Clara Bow, Charles "Buddy" Rogers, Richard Arlen, Gary Cooper. Wellman was himself an ace pilot with the Lafayette Escadrille and winner of the Croix de Guerre. Thus the spectacular aerial sequences have the added virtue of authenticity. This is the film that essentially made Gary Cooper a star. As with *Hell's Angels*, the love story pales in comparison with the aviation stuff, but *Wings* won the first Oscar for Best Picture (beating out *Sunrise*, *The Circus*, *The Crowd*, *Seventh Heaven*, *Underworld*, and several other superior films). Silent, with musical accompaniment. 139 min.

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Monday, September 15

4:30 **J'Accuse (I Accuse).** 1938. France. Directed by Abel Gance. With Victor Francen, Line Noro, Marie Lou, Jean-Max, Jean-Louis Barrault. In this remake of Gance's own 1919 silent, dead and mutilated French soldiers rise from the grave to try to prevent another war (which, sadly, would begin in less than a year). In French; English subtitles. 124 min.

8:00 **My Boy Jack.** 2007. Great Britain. Directed by Brian Kirk. With Daniel Radcliffe, David Haig, Kim Cattrall. Based on the play by Haig. Rudyard Kipling pulls strings to get his son John sent to France early in the war, with tragic results at the Battle of Loos. 93 min.

Tuesday, September 16

4:30 **Lafayette Escadrille.** 1958. USA. Written and directed by William Wellman. With Tab Hunter, Etcheika Choureau, William Wellman, Jr., Jody McCrea, Clint Eastwood. Wellman, in his final film, returns to his youth, narrating his personal adventures as a World War I flying ace (played by his son, William, Jr.). 93 min.

8:00 **Lilac Time.** 1928. USA. Directed by George Fitzmaurice. With Gary Cooper, Colleen Moore, Burr McIntosh. Cooper, by now a major star, plays a British aviator in a squadron based in France who falls in love with the farmer's daughter. Silent, with musical accompaniment. 91 min.

Wednesday, September 17

4:30 **Joyeux Noel (Merry Christmas).** 2005. France. Directed by Christian Carion. With Benno Furmann, Guillaume Canet, Daniel Bruhl, Diane Kruger, Gary Lewis, Alex Ferns. A moving re-creation of the Christmas truce on the 1914 battlefield in France, as German, British, and French soldiers fraternize and exchange gifts. In French, German, English; English subtitles. 116 min.

8:00 **Shout at the Devil.** 1976. Great Britain. Directed by Peter R. Hunt. With Lee Marvin, Roger Moore, Barbara Parkins, Ian Holm. A bit goofy, but fun, this film about a hare-brained British plot to blow up a German warship in east Africa at the beginning of the war is actually based on fact. 128 min.

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Friday, September 19

4:00 **Capitaine Conan (Captain Conan).** 1996. France. Directed by Bertrand Tavernier. With Philippe Torreton, Samuel Le Bihan, Catherine Rich, Bernard Le Coq, Claude Rich. The film, set in the aftermath of the war in the Balkans as the French battle the Bolsheviks across Macedonia and Romania, earned Tavernier (The Clockmaker, A Sunday in the Country, Round Midnight, Coup de Torchon) the César award for Best Director. In French; English subtitles. 130 min.

8:00 **War Horse.** 2011. USA/Great Britain. Directed by Steven Spielberg. With Jeremy Irvine, Emily Watson, David Thewlis, Peter Mullan, Niels Arestrup, Joey. Spielberg's spectacular but moving adaptation of Michael Morpurgo's children's novel about a thoroughbred in France is one of his more passionate films, reminding us, among other things, that war, and particularly World War I, is also an unprecedented horror for non-human creatures. 146 min.

Saturday, September 20

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SHORT FILM PROGRAM

The latter three films in this program (*Peace*, *Death of a Shadow*, and *Tunnelrat*) were made by filmmakers in Flanders, Belgium (where, amazingly, five major battles were fought), and commemorate the centenary in different ways.

Forgotten Treasure. 1943. USA. Directed by Sammy Lee. This MGM film showing footage from the 1910 funeral of British King Edward VII features the major royal players in the forthcoming war, including Austrian Archduke Ferdinand, whose assassination started things in motion. 10 min.

Peace. Belgium. Twelve one-minute animations made by 12 different filmmakers. 12 min.

Dood van ein Schaduw (Death of a Shadow). Belgium. Directed by Tom Van Avermaet. A haunting and experimental Oscar-nominated film. In Dutch, French; English subtitles. 20 min.

Tunnelrat. Belgium. Directed by Raf Reyntjens. A portrait of the gruesomeness and grotesquerie of trench warfare. In English, German; English subtitles. 20 min.
Program 62 min.

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Sunday, September 21

1:00 **Lawrence of Arabia.** 1962. Great Britain. Directed by David Lean. Screenplay by Robert Bolt, based on T. E. Lawrence's *The Seven Pillars of Wisdom*. With Peter O'Toole, Alec Guinness, Anthony Quinn, Jack Hawkins, Omar Sharif, Claude Rains, Jose Ferrer, Anthony Quayle. This multiple-Oscar-winning epic calls attention to the British use of Lawrence's efforts to liberate Arab tribesmen in order to to undermine the Ottoman Empire and take it out of the war. 227 min.; 10-min. intermission.

6:00 **Two Arabian Knights.** 1927. USA. Directed by Lewis Milestone. Art direction by William Cameron Menzies. With William Boyd, Louis Wolheim, Mary Astor, Boris Karloff. Almost a clone of *What Price Glory*, the film depicts two Yanks who escape from a German prison camp disguised as Arabs and wind up in Jaffa, where Boyd (who would later become Hopalong Cassidy) romances the beautiful young princess (Mary Astor). Wolheim was later directed by Milestone in *All Quiet on the Western Front*. Silent, with musical track. 90 min.