

**THE MUSEUM OF MODERN ART CELEBRATES VIENNA'S RICH CINEMATIC HISTORY WITH MAJOR COLLABORATIVE EXHIBITION**

***Vienna Unveiled: A City in Cinema* Is Held in Conjunction with Carnegie Hall's Citywide Festival *Vienna: City of Dreams*, and Features Guest Appearances by VALIE EXPORT and Jem Cohen**

***Vienna Unveiled: A City in Cinema***

February 27–April 20, 2014

The Roy and Niuta Titus Theaters

**NEW YORK, January 29, 2014**—In honor of the 50th anniversary of the Austrian Film Museum, Vienna, The Museum of Modern Art presents a major collaborative exhibition exploring Vienna as a city both real and mythic throughout the history of cinema. With additional contributions from the Filmarchiv Austria, the exhibition focuses on Austrian and German Jewish émigrés—including Max Ophuls, Erich von Stroheim, and Billy Wilder—as they look back on the city they left behind, as well as an international array of contemporary filmmakers and artists, such as Jem Cohen, VALIE EXPORT, Michael Haneke, Kurt Kren, Stanley Kubrick, Richard Linklater, Nicholas Roeg, and Ulrich Seidl, whose visions of Vienna reveal the powerful hold the city continues to exert over our collective unconscious.

***Vienna Unveiled: A City in Cinema*** is organized by Alexander Horwath, Director, Austrian Film Museum, Vienna, and Joshua Siegel, Associate Curator, Department of Film, MoMA, with special thanks to the Österreichische Galerie Belvedere. The exhibition is also held in conjunction with *Vienna: City of Dreams*, a citywide festival organized by Carnegie Hall.

Spanning the late 19th to the early 21st centuries, from historical and romanticized images of the Austro-Hungarian empire to noir-tinged Cold War narratives, and from a breeding ground of anti-Semitism and European Fascism to a present-day center of artistic experimentation and socioeconomic stability, the exhibition features some 70 films. These include masterworks and rediscoveries of fiction and nonfiction, and a rich selection of newsreels and *actualités* (proto-newsreels), avant-garde films, and home movies. Special guest presenters include VALIE EXPORT, on February 28, and Jem Cohen, on March 31.

Several important rediscoveries of Austrian silent cinema are presented with live performances of new original scores by Austrian composers: *Die Stadt ohne Juden* (*The City without Jews*) (1924) is an expressionist adaptation of Hugo Bettauer's disturbingly prophetic 1922 novel about the systematic deportation of Viennese Jews; *Sami Kratzt Sich* (*Sammy Scratches Himself*) (1919) is a comedy featuring Budapest Orpheum Society, a popular and scandalous Jewish-bohemian cabaret group in Austria-Hungary; and *Der Mandarin* (1918) is part of a wave of psychoanalytic-tinged Austrian films about hypnosis, sexual deviance, and (postwar) traumatic disorders. Complementing these Austrian works are a number of classic American silent films set in a decadent imperial Vienna on the eve of World War I: Erich von Stroheim and Rupert Julian's *Merry-Go-Round* (1923) and von Stroheim's *The Wedding March* (1926–28), and Ernst Lubitsch's *The Marriage Circle* (1924) and *The Smiling Lieutenant* (1931).

The popular Austrian “Wiener Film” genre of the 1930s, an irresistible confection of comedy, romance, melodrama, and waltz music set in Hapsburg Vienna, is represented by such films as Willi Forst’s *Maskerade* (1934) and Walter Reisch’s *Episode* (1936). Films made outside Austria that parody the genre—including Alfred Hitchcock’s *Waltzes from Vienna* (1934) and Billy Wilder’s *The Emperor Waltz* (1948), starring Bing Crosby—are also among the highlights of *Vienna Unveiled*.

A selection of World War II-era Austrian films demonstrates how the Nazi occupation of Vienna drastically reshaped the city and its culture. Several short films center on *Anschluss*, the Nazi takeover of Austria in the spring of 1938, ranging from amateur films to an official Nazi propaganda film. *So Ends Our Night* (1941), directed by the American John Cromwell, follows three refugees who escape Nazi Germany and take flight across Europe. Great Britain’s *The Third Man* of 1949, directed by Carol Reed and starring Orson Welles, is a quintessential Cold War thriller showing Vienna at its most sinister, the most well known of a selection of films made about—and behind—the Iron Curtain. Other examples to be presented include *Vena* (1945), a Soviet documentary about the Red Army liberation of Vienna; Leopold Lindtberg and Elizabeth Montagu’s *Die Vier im Jeep (Four Men in a Jeep)* (1950); Emil E. Reinhart’s rarely screened Austrian noir *Abenteuer in Wien (Stolen Identity)* (1952); and Michael Powell and Emeric Pressburger’s *Oh...Rosalinda!* (1955), a widescreen Technicolor adaptation of Strauss’ *Die Fledermaus* transposed to postwar Vienna during the Great Powers partition.

Cinematic ideas of Vienna were also greatly influenced by Freud’s theories of the unconscious and the controversial writings of Austrian author and dramatist Arthur Schnitzler (1862–1931), confirming fin-de-siècle Vienna as one of modernity’s mythic birthplaces. *Vienna Unveiled* includes many cinematic adaptations of Schnitzler’s novels and plays throughout the century, both in Austria and beyond: August Blom’s *Liebelei* (1914), which Schnitzler himself adapted from his play; Jacques Feyder’s *Daybreak* (1931); Max Ophuls’s *Liebelei* (1933), *Letter from an Unknown Woman* (1948), and *La Ronde* (1950); and Stanley Kubrick’s *Eyes Wide Shut* (1999).

Pioneering Austrian experimental cinema, including the widely influential Viennese Actionism of the 1960s and 1970s, is represented by works shot in Vienna by John Cook, Gustav Deutsch, Michaela Grill and Martin Siewert, Ulrike Ottinger, Liesl Ponger, Johannes Rosenberger, and John Smith. Ernst Schmidt’s *Wienfilm 1896–1976* is a seminal filmic anthology from 1977 featuring appearances and performances by great Viennese poets and artists of the day, including Arnulf Rainer and Dieter Roth, as well as found footage, texts, and rediscovered music from early 20th-century historical figures. One of the stars of *Wienfilm 1896–1976*, VALIE EXPORT, introduces her own landmark experimental film *Unsichtbare Gegner (Invisible Enemies)* (1977) on February 28, together with Kurt Kren’s *5/62 Fenstergucker, Abfall, etc. (5/62 Window Watchers, Rubbish, etc.)* (1962) and Hans Scheugl’s *Hernals* (1967).

More recent Austrian cinema includes two disturbing films about real-life bank robbers in Vienna: Michael Haneke’s *71 Fragmente einer Chronologie des Zufalls (71 Fragments of a Chronology of Chance)* (1994) and Benjamin Heisenberg’s *Der Räuber (The Robber)* (2010). Michael Glawogger’s *Slumming* (2006) boldly ushers Austrian cinema into the new millennium, skewering upper-class cruelty and entitlement, while on March 31 Jem Cohen introduces his most recent work, *Museum*

*Hours* (2012), a critically acclaimed chamber piece set among the Brueghels and Titians of the Kunsthistorisches Art Museum in Vienna.

#### **SPONSORSHIP**

The exhibition is supported by Austrian Cultural Forum New York.

#### **ABOUT VIENNA: CITY OF DREAMS**

From February 21 to March 16, 2014, Carnegie Hall presents *Vienna: City of Dreams*, a three-week citywide festival featuring more than 90 events inviting audiences to discover the extraordinary artistic legacy of Vienna. The festival features symphonic and operatic masterpieces, chamber music, and lieder, as well as new sounds emerging from this historic cultural capital. In addition to music, *Vienna: City of Dreams* shines a spotlight on Vienna's visual art, film, architecture, politics, science, and history, creating an extensive look at a city that for centuries has drawn artists, dreamers, and innovators from all corners of the world to its dazzling intellectual and artistic life.

#### **No. 3**

##### **Press Contact:**

Sara Beth Walsh, (212) 708-9747, sarabeth\_walsh@moma.org

**For downloadable high-resolution images, register at [MoMA.org/press](http://MoMA.org/press).**

\*\*\*\*\*

#### **Public Information:**

**The Museum of Modern Art**, 11 West 53 Street, New York, NY 10019, (212) 708-9400, [MoMA.org](http://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](http://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**

#### ***Vienna Unveiled: A City in Cinema* February 27–April 20, 2014**

#### **Thursday, February 27**

- 4:15      **Waltzes from Vienna.** 1934. Directed by Alfred Hitchcock. Screenplay by Guy Bolton, Alma Reville. With Jessie Matthews, Edmund Gwenn, Esmond Knight, Fay Compton. *Waltzes from Vienna* is not only a delightful, effervescent riff on the so-called Wiener Film—the Viennese period musical comedy genre exemplified by *Maskerade*, *Episode*, and *Liebelei* (all presented in this series)—but also a riveting experiment in the rhythmic and dramatic uses of sound, word, and image. Hitchcock shows a Lubitschian touch in relating the comic misunderstandings and rivalries between Johann Strauss the Elder and Johann the Younger, and between a countess and a confectioner's daughter vying for the affection of young Johann as he toils away on *The Blue Danube* waltz. Courtesy The Austrian Film Museum, BFI, and Park Circus. 81 min.
- 7:00      **The City without Jews: A Special Film Concert**  
Setting the tone for this entire exhibition, these two astonishing rediscoveries of

prewar Austrian Jewish cinema are presented with new original scores written and performed live with theremin, voice, and Taurus bass pedals by the award-winning, Austrian-born composer Dorit Chrysler, cofounder of the New York Theremin Society. Both films silent with German intertitles and English translation. Preserved by Filmarchiv Austria.

**Die Stadt ohne Juden (The City without Jews).** 1924. Austria. Directed by Hans Karl Breslauer. With Johannes Riemann, Hans Moser. Hugo Bettauer's disturbingly prophetic 1922 novel about the systematic deportation of Viennese Jews, intended by the author as a satire of anti-Semitism, was transformed into this controversial Expressionist film two years later. With Austria's turn to fascism in 1934 and its increasing acceptance of the political-economic demands made by Nazi Germany (even before the actual "takeover"), Bettauer's dystopic vision would soon come to pass: Jews were scapegoated and, from 1938, sent into exile or to their deaths, leaving Vienna to become a cultural backwater. Bettauer, who was also the author of *The Joyless Street* (G.W. Pabst's film adaptation featuring Asta Nielsen and Greta Garbo is presented on April 4 and 6), was murdered by a former Nazi Party member in 1925. Courtesy Filmarchiv Austria. Approx. 80 min.

**Sami Kratzt Sich (Sammy Scratches Himself).** 1919. Austria. Directed by Leo Stoll. With Josef Fleischmann, Heinrich Burg, Alexander Trebitsch, Grete Heid. This is an indelible artifact of the Budapest Orpheum Society, a popular and often scandalous Jewish-bohemian cabaret group that thrived in Vienna from 1889 to 1919 and produced at least two comic geniuses: actor Hans Moser and songwriter Armin Berg. Led by Josef Fleischmann in the role of "Sammy Storklegs," members of the group perform a working-class farce about two dentist's daughters, a Lonely Hearts ad, and two male friendly rivals roving through Vienna in search of a bride. Courtesy Filmarchiv Austria. Approx. 28 min.

## **Friday, February 28**

7:00

### **An Evening with VALIE EXPORT**

VALIE EXPORT, one of Austria's leading contemporary artists, presents a trio of films, including her own *Invisible Adversaries*.

**Unsichtbare Gegner (Invisible Adversaries).** 1977. Austria. Directed by VALIE EXPORT. Screenplay by EXPORT, Peter Weibel. With Susanne Widl, Weibel, Josef Plavec. EXPORT's eerily uncanny, almost schizoid vision of a Vienna populated by body snatchers and consumer fetishists combines sci-fi city symphony, feminist political tract, and erotic-comic performance art into a satirical condemnation of the repressive historical amnesia and will to violence afflicting postwar Austrian bourgeois society. Imagine Godard at his most surreal and you'll have only the vaguest sense of the strange sounds and visions that pervade EXPORT's landmark experimental film. Courtesy sixpackfilm. In German; English subtitles. 108 min.

**5/62 Fenstergucker, Abfall, etc. (5/62 Window Watchers, Rubbish, etc.).** 1962. Austria. Directed by Kurt Kren. A grandmaster of postwar European avant-garde cinema, Kren (1929–1998) didn't have a lot of love to spare for his hometown. His rapidly edited *5/62* is a compelling expression of that stance: Vienna circa 1960, a wasteland of apathy and aimlessness. Absent any utopian moment in the world portrayed, the chosen form becomes that missing utopia. Courtesy The Austrian Film Museum. 5 min.

**Hernals.** 1967. Austria. Directed by Hans Scheugl. A deconstruction and reassembly of (summer) time and (public) space in the titular working-class district of Vienna, *Hernals* meshes everyday observations with a jazzy little battle of the sexes. The combatants are VALIE EXPORT (in a yellow dress worthy of *Contempt*) and Peter Weibel (nudging a blue NIVEA balloon in proud allusion to his career-establishing *Expanded Cinema Action* from 1966). Filmmaker-photographer-cultural historian Scheugl was their (and Kren's) most active collaborator in the short-lived but influential Austria Filmmakers Cooperative. Restored in 2013 by The Austrian Film Museum. 11 min.  
Program 125 min.

**Introduced by VALIE EXPORT.**

**Saturday, March 1**

- 1:30      **Maskerade.** 1934. Austria. Directed by Willi Forst. Screenplay by Forst, Walter Reisch. With Paula Wessely, Anton Walbrook, Peter Petersen, Hans Moser. Vienna, 1905. A painter and his model. Complacent aristocracy, subtle class distinctions, and off-screen nudity. The most sweeping camera movements, the smartest mise-en-scène, and the most beloved movie couple in Austrian film history. Music, romance, and life as a never-ending costume ball (for those who know to dance). Is there anything that *Maskerade* does not give to those who seek sweet oblivion in their moviegoing? A critical favorite and worldwide box-office hit when it premiered, *Maskerade* was mostly kept from American screens when MGM remade it in 1935 as *Escapade*. A decade or so after the war, *Maskerade* returned to great fanfare on German and Austrian television, oozing its considerable charms on a nostalgic mass public. Today, however, the film occupies a precarious position between all-time classic; a national cult object of disturbing dimensions (if only for those with a honest view of how the Austro-fascist era began by creating certain potent myths); and, for most of us, a completely unknown object of poisonous beauty, overripe for further research. Courtesy Filmarchiv Austria. In German; English subtitles. 100 min.
- 4:00      **Oh... Rosalinda!** 1955. Great Britain. Written and directed by Michael Powell, Emeric Pressburger. With Anthony Quayle, Anton Walbrook, Michael Redgrave, Ludmilla Tchérina, Mel Ferrer. Michael Powell made a number of sophisticated and sumptuous opera adaptations, including Offenbach's *The Tales of Hoffmann* with Emeric Pressburger in 1951 and Bartok's *Bluebeard's Castle* on his own in 1964. While Powell and Pressburger's rarely screened *Oh...Rosalinda!!* may not have the cherished following of *The Red Shoes*, *A Matter of Life and Death (Stairway to Heaven)*, or *Black Narcissus*, this eye-popping widescreen Technicolor adaptation of *Die Fledermaus*, with an all-star cast led by Walbrook, Redgrave, and Tchérina, is nonetheless a truly cinematic effort at transposing Strauss' comic opera of marital infidelity and masked and mixed identity to postwar Vienna during the Great Powers partition. Courtesy the BFI. 101 min.
- 7:30      **The Emperor Waltz.** 1948. USA. Directed by Billy Wilder. Screenplay by Wilder, Charles Brackett. With Bing Crosby, Joan Fontaine, Roland Culver, Sig Ruman. Wilder's riff on Mark Twain's *A Connecticut Yankee in King Arthur's Court* stars Bing Crosby as a traveling phonograph salesman from Newark, New Jersey, who, with his "RCA" fox terrier as a sidekick, attempts to carve out a new market in Emperor Franz Joseph I's Vienna. Shot immediately after the war and the dark desperation of *Double Indemnity* and *The Lost Weekend*, *The Emperor Waltz* sends up every cliché of Wilder's Austrian childhood: "waltzes, Tyrolean hats, cream puffs," he would later note, as well as quack Freudian analysis. Wilder always dismissed the film as a musical trifle, but Bing Crosby gives a wonderful comic turn, yodeling "Friendly Mountains" (against a backdrop of the Canadian Rockies, standing in for the Alps), and performs a fine rendition of his soon-to-be major hit "The Kiss in Your Eyes." Courtesy The Austrian Film Museum and NBC Universal Distribution. 106 min.

**Sunday, March 2**

- 2:00      **La Ronde.** 1950. France. Directed by Max Ophuls. Screenplay by Ophuls, Jacques Natanson, based on Arthur Schnitzler's play *Reigen*. With Anton Walbrook, Simone Signoret, Serge Reggiani, Simone Simon, Danielle Darrieux. Shot entirely on a sound stage in postwar France, Ophuls' transcendent adaptation of Schnitzler's play, which scandalized fin-de-siècle bourgeois audiences, is a *caprice viennoise* of love affairs that are by turns deliriously romantic, tenderly comical, and hopelessly disappointing. As each tryst begets the next until the story comes full circle, lovers are victim to their own fickle desires and illusions, realizing only too late that enchantment and ecstasy

are but a fleeting ride on the carousel of life. Ophuls' signature style—ornately choreographed tracking and crane shots; rococo décor, music, and mise-en-scène; an intoxicating blend of fantasy and psychological naturalism; and a Brechtian use of narrators and flashbacks for distancing effects—had a profound influence on such contemporaries as Luchino Visconti, Jean Renoir, and Vincente Minnelli, and on more recent masters like Martin Scorsese, Aleksandr Sokurov, Paul Thomas Anderson, and Stanley Kubrick. Courtesy Janus Films. In French; English subtitles. 110 min.

**Vienne en Tramway.** 1906. France/Austria. Produced by Pathé Frères. Travelling without moving: this early "phantom ride," shot from a moving tram as it journeys throughout the streets of turn-of-the-century Vienna, was produced by the pioneering French company Pathé Frères, and is a prime example of the pre-narrative "Cinema of Attractions." Courtesy The Austrian Film Museum. Approx. 4 min.

5:00 **Eyes Wide Shut.** 1999. USA. Directed by Stanley Kubrick. Screenplay by Kubrick, Frederic Raphael. With Tom Cruise, Nicole Kidman, Sydney Pollack. Adapted from Arthur Schnitzler's *Dream Story*, Kubrick's swan song transplants the Vienna bourgeoisie of the early 20th century into an impossibly posh, artificial, and fully studio-built New York at the turn of the millennium. Schnitzler (1862–1931) was an avid cinemagoer and also deeply in tune with the radical theories of Sigmund Freud, who regarded him as some sort of doppelgänger. But neither man had any hope that the "plot-obsessed" film industry of their era could find a language worthy of their own, or could approximate their understanding of fantasy, sexuality, and the unconscious. Notwithstanding the triumphs of Max Ophuls' later Schnitzler adaptations, it would be nearly eight decades before a mainstream filmmaker found a way of honoring the author's fragmented, destabilizing notions of truth and reality. Courtesy Warner Bros. 159 min.

**Le Ring.** 1896. France. Produced by Cinématographe Lumière. Approx. 1 min.

**Entrée de cinématographe à Vienne.** 1896. France. Produced by Cinématographe Lumière. Approx. 1 min.

These two short films constitute the earliest moving images of Vienna, from the days when Schnitzler, Freud and the *frères* Lumière first broke through to the Other Side of modern life. Both courtesy The Austrian Film Museum. Program approx. 161 min.

### Monday, March 3

4:00 **Oh... Rosalinda!** 1955. Great Britain. Written and directed by Michael Powell, Emeric Pressburger. With Anthony Quayle, Anton Walbrook, Michael Redgrave, Ludmilla Tchérina, Mel Ferrer. Courtesy the BFI. 101 min. (See Saturday, March 1, 4:00)

8:00 **Waltzes from Vienna.** 1934. Directed by Alfred Hitchcock. Screenplay by Guy Bolton, Alma Reville. With Jessie Matthews, Edmund Gwenn, Esmond Knight, Fay Compton. Courtesy The Austrian Film Museum, BFI, and Park Circus. 81 min. (See Thursday, February 27, 4:15)

### Tuesday, March 4

4:00 **Eyes Wide Shut.** 1999. USA. Directed by Stanley Kubrick. Screenplay by Kubrick, Frederic Raphael. With Tom Cruise, Nicole Kidman, Sydney Pollack. Courtesy Warner Bros. 159 min.

**Le Ring.** 1896. France. Produced by Cinématographe Lumière. Approx. 1 min.

**Entrée de cinématographe à Vienne.** 1896. France. Produced by Cinématographe Lumière. Approx. 1 min.

These two short films constitute the earliest moving images of Vienna. Both courtesy The Austrian Film Museum.

Program approx. 161 min. (See Sunday, March 2, 5:00)

7:00 **Daybreak.** 1931. USA. Directed by Jacques Feyder. With Ramon Novarro, Helen Chandler, Jean Hersholt. Matinee idol Novarro stars in this MGM-produced Arthur Schnitzler adaptation as a charming playboy and loyal lieutenant in the Imperial

Guard. He falls for a woman beneath his station—a beautiful young music teacher (Chandler)—but a gambling debt to a scornful rival may compel him to accede to the wishes of his uncle, who demands he marry the daughter of a wealthy family. Director Feyder, who was previously known for two classics of silent cinema, *Visages d'enfants* and the Greta Garbo melodrama *The Kiss*, shows a light touch with his actors and his camerawork, anticipating Max Ophüls's far more successful efforts at adapting Schnitzler in *Liebelei*, *Letter from an Unknown Woman*, and *La Ronde*. Courtesy La Cinémathèque française and Warner Bros. 85 min.

### **Wednesday, March 5**

- 4:00     **Maskerade.** 1934. Austria. Directed by Willi Forst. Screenplay by Forst, Walter Reisch. With Paula Wessely, Anton Walbrook, Peter Petersen, Hans Moser. Courtesy Filmarchiv Austria. In German; English subtitles. 100 min. (See Saturday, March 1, 1:30)
- 7:00     **Episode.** 1936. Austria. Written and directed by Walter Reisch. With Paula Wessely, Karl Ludwig Diehl, Otto Tressler. This classic Wiener Film stars the beloved and talented Viennese-born actress Paula Wessely in a virtual reprise of her ingénue role in *Maskerade*. Here she plays an impoverished art student in inflation-wracked 1922 Vienna who resorts to accepting the financial support of a married art dealer, leading to all manner of comic deceit. *Episode* is the only Austrian film produced by Jews (Oskar Pilzer, president of Sascha-Film Industry, and Reisch) to premiere in Nazi Germany, owing largely to Wessely, who would soon become the leading female star of Nazi propaganda cinema: Appearing in notoriously anti-Semitic films like *Homeland*, she was, as Nobel laureate Elfriede Jelinek would describe her years later, "the prototype of an actress in the Third Reich." Courtesy Filmarchiv Austria and George Pilzer. In German; English subtitles. 105 min.

### **Thursday, March 6**

- 4:00     **Episode.** 1936. Austria. Written and directed by Walter Reisch. With Paula Wessely, Karl Ludwig Diehl, Otto Tressler. Courtesy Filmarchiv Austria and George Pilzer. In German; English subtitles. 105 min. (See Wednesday, March 5, 7:00)
- 7:00     **Der Mandarin: A Special Film Concert**  
Long believed lost, *Der Mandarin* is an important rediscovery of Austrian silent cinema. Two of contemporary Vienna's most innovative musicians, Martin Siewert and Burkhard Stangl, have composed an original score for the film—commissioned especially for this exhibition—that they will perform live on March 6 in an exclusive world premiere.
- Der Mandarin.** 1918. Austria. Directed by Fritz Freisler. Screenplay by Freisler, Paul Frank. With Harry Walden, Carl Goetz, Nectar Flondor. Michael Loebenstein, formerly of the Austrian Film Museum, writes, "Part of a wave of Austrian films about hypnosis, sexual deviance and (postwar) traumatic disorders and lunacy, *Der Mandarin* is the tale of arrogant Baron von Stroom (played by the marvelous Karl Götz) who forges a pact with magic forces through a small mandarin. Mixing a pre-Expressionist tale with the theme of postwar male anxiety, *Der Mandarin* also provides today's audiences with a record of Vienna in the late 1910s—dark, suburban alleys, Jugendstil architecture and the salons of an aristocracy already in demise." What survives of the Austrian feature is a shorter Italian distribution print, *Il Mandarino*, preserved by George Eastman House and The Austrian Film Museum. Silent, with Italian and English intertitles. Approx. 60 min.
- Die Proklamierung der Republik Deutsch-Ö (The Proclamation of the German-Austrian Republic).** 1918. Austria. Approx. 5 min.
- Wien 1920.** 1920. Austria. Approx. 24 min.
- These two shorts document a watershed moment in Austrian history: as the Great War ends and poverty pervades Vienna, the first Republic replaces the Habsburg monarchy. Both courtesy The Austrian Film Museum.

Program approx. 89 min.

### **Friday, March 7**

- 4:00      **Unsichtbare Gegner (Invisible Adversaries).** 1977. Austria. Directed by VALIE EXPORT. Screenplay by EXPORT, Peter Weibel. With Susanne Widl, Weibel, Josef Plavec. In German; English subtitles. Courtesy sixpackfilm. 108 min.  
**5/62 Fenstergucker, Abfall etc. (5/62 Window Watchers, Rubbish, etc.).**1962. Austria. Directed by Kurt Kren. Courtesy Austrian Film Museum. 5 min.  
**Hernals.** 1967. Austria. Directed by Hans Scheugl. Restored in 2013 by The Austrian Film Museum. 11 min. Program 125 min. (See Friday, February 28, 7:00)
- 7:00      **Schwitzkasten.** 1978. Austria. Directed by John Cook. With Hermann Juranek, Christa Schubert, Franz Schuh. Although he spent a relatively short period of his life in Austria, Canadian-born Cook (1935–2001) remained, in his own words, “Viennese by choice.” His first “regular” production was *Schwitzkasten*, based on a novel by the leftist writer Helmut Zenker. Today, the film is considered one of the few undisputed masterpieces of the New Austrian Cinema: a freewheeling, tender, and strangely humorous portrait of working-class (and out-of-work) lives. At the time, however, Cook’s genial and unpretentious approach was remarked upon only by the most ardent critics, who compared it with that of Eric Rohmer and Jean Eustache. An independent filmmaker par excellence, Cook constantly struggled for his art. By the early 1980s—when the local film subsidy system became more rigid—he had grown tired of the struggle and left both Austria and the filmmaking profession behind. A champion of Cook’s work from the start, the Austrian Film Museum instigated his “rediscovery” in 2006 with the restoration of his films and a celebrated set of book and DVD publications. Courtesy The Austrian Film Museum. In German; English subtitles. 97 min.

### **Saturday, March 8**

- 1:30      **Daybreak.** 1931. USA. Directed by Jacques Feyder. With Ramon Novarro, Helen Chandler, Jean Hersholt. Courtesy La Cinémathèque française and Warner Bros. 85 min. (See Tuesday, March 4, 7:00)
- 4:00      **La Ronde.** 1950. France. Directed by Max Ophuls. Screenplay by Ophuls, Jacques Natanson, based on Arthur Schnitzler’s play *Reigen*. With Anton Walbrook, Simone Signoret, Serge Reggiani, Simone Simon, Danielle Darrieux. Courtesy Janus Films. In French; English subtitles. 110 min.  
**Vienne en Tramway.** 1906. France/Austria. Produced by Pathé Frères. Courtesy The Austrian Film Museum. Approx. 4 min. (See Sunday, March 2, 2:00)

### **Sunday, March 9**

- 2:00      **The Wedding March.** 1926–28. USA. Directed by Erich von Stroheim. Screenplay by Stroheim, Harry Carr. With Stroheim, Fay Wray, Zasu Pitts. *The Wedding March* is set in a decadent and nostalgic Habsburg Vienna during the eve and outbreak of World War I. Though exorbitant cost overruns led Paramount to make major cuts (by editor Josef von Sternberg, among others)—and only the first half of the film survives today—*The Wedding March* remains astonishing for its bold and dramatic use of close-ups, showing the influence of D.W. Griffith, and its bitter humor, rich symbolism, and sumptuously ornate sets. Stroheim stars as the dissolute Prince Nicki, a ladies’ man who begrudgingly marries the club-footed heiress of an industrial fortune (Zasu Pitts) while secretly carrying a torch for the lovely and innocent daughter of an innkeeper (Fay Wray). Only her brutish fiancé (Matthew Betz) and the cynicism, greed, and hypocrisy of imperial Vienna stand in the way of their love. Courtesy Photoplay Productions and Paramount Pictures. Silent with piano accompaniment by Donald Sosin. 113 min.



5:00 **The Marriage Circle.** 1924. USA. Directed by Ernst Lubitsch. Screenplay by Paul Bern, based on Lothar Schmidt's (Goldschmidt) play *Only a Dream*. With Florence Vidor, Adolphe Menjou, Monte Blue, Marie Prevost. This Viennese comedy of sexual manners, inspired by Charles Chaplin's *A Woman in Paris* (1923), is one of Lubitsch's most cherished films, said to be a favorite of Preston Sturges, Akira Kurosawa, Alfred Hitchcock and even Lubitsch himself, who remade it eight years later as the 1932 musical *One Hour with You* starring Jeannette MacDonald and Maurice Chevalier. In this story of the sexual misadventures of two married couples, one blissful (Vidor and Blue) and the other sour (Prevost and Menjou), Lubitsch hones his mastery of the simple but revealing detail, and gestures and décor unencumbered by fussy excess—that legendary gossamer touch perfected in films like *Lady Windermere's Fan*, *Trouble in Paradise*, *The Smiling Lieutenant* [presented on April 12 and 14], *The Shop around the Corner*, and *Ninotchka*. Lubitsch's Vienna is a forbidden paradise, a dream "as light as moon dust, [shedding] a radiance of capricious moods and shadings," as one contemporary critic rapturously wrote. Restored by The Museum of Modern Art with funds from The Film Foundation. Silent with piano accompaniment by Donald Sosin. 103 min.

### **Monday, March 10**

4:00 **The Emperor Waltz.** 1948. USA. Directed by Billy Wilder. Screenplay by Wilder, Charles Brackett. With Bing Crosby, Joan Fontaine, Roland Culver, Sig Ruman. Courtesy The Austrian Film Museum and NBC Universal Distribution. 106 min. (See Saturday, March 1, 7:30)

### **Tuesday, March 11**

4:00 **Wienfilm 1896–1976.** 1977. Austria. Directed by Ernst Schmidt, Jr. With Arnulf Rainer, Otto Muehl, VALIE EXPORT. Schmidt described this major work in typically modest terms: "A kind of anthology about Vienna, from the discovery of film up to the present time." Actually, *Wienfilm 1896-1976* is one the great collage works and collaborative acts of historical reimagination in post-1968 cinema. Schmidt invited many great poets and artists to contribute their words, faces, images, and performances, including Ernst Jandl, Rainer, H.C. Artmann, Dieter Roth, Muehl, Friedrike Mayröcker, EXPORT, Friedrich Achleitner, and Peter Weibel. But the full "cast" also includes historical figures who enter the film via found footage, texts, and rediscovered music from the early 20th century. As much as its creator, this rich serving of Viennese wit should be destined for a second life in cinema's pleasure dome. Courtesy sixpackfilm. In German; English subtitles. 117 min.

7:00 **Schwitzkasten.** 1978. Austria. Directed by John Cook. With Hermann Juranek, Christa Schubert, Franz Schuh. Courtesy The Austrian Film Museum. In German; English subtitles. 97 min. (See Friday, March 7, 7:00)

### **Wednesday, March 12**

4:00 **Merry-Go-Round.** 1923. USA. Directed by Erich von Stroheim, Rupert Julian. Screenplay by Finis Fox, Harvey Gates, Stroheim. With Norman Kerry, Mary Philbin, Cesare Gravina. A Viennese Jew of lower-middle-class origins, Stroheim reinvented himself upon arriving in America as "the son of a German noblewoman and an Austrian count," adding the fictitious "von" to his name much as a striving character in one of his melodramas might. The production of *Merry-Go-Round* was notoriously ill-fated, a clash of outsized egos that led Universal Pictures producer Irving Thalberg, in a virtually unprecedented move by a major studio at the time, to fire Stroheim after six weeks of shooting and replace him with Rupert Julian. Though Stroheim disowned the film, what survives of his contributions is a tantalizing glimpse of imperial Vienna on the verge of collapse shortly before World War I. In this story of a love affair that transcends rigid social hierarchies, Count Franz Maximilian von Hohenegg (Norman Kerry) poses as a necktie salesman to woo Agnes Urban (Mary Philbin), the lovely but

poor daughter of a circus puppeteer at the Prater amusement park. Courtesy Kino Lorber, Inc. Silent with piano accompaniment by Donald Sosin. 110 min.

**P.R.A.T.E.R.** 1963–66. Austria. Directed by Ernst Schmidt, Jr. One of the platoon leaders in Vienna's avant-garde army of the 1960s, Schmidt began making *P.R.A.T.E.R.* as a student in 1963. By 1964, however, he dropped out of the industry-oriented Vienna Film Academy and began to treat the medium of film in ways that would quickly draw him into Actionist, Destructionist, and Expanded Cinema circles. His transition is revealed in this portrait of Prater folk, moving from a relatively documentary approach to a more fragmented and self-reflexive interest in cinema as contemporary art. Courtesy sixpackfilm. 19 min.

- 7:00 **Letter from an Unknown Woman.** 1948. USA. Directed by Max Ophuls. Screenplay by Howard Koch. With Joan Fontaine, Louis Jourdan, Mady Christians. Based on a novella by the celebrated writer Stefan Zweig, *Letter from an Unknown Woman* is a perfect cinematic crystallization of fin-de-siècle Vienna as one of modernity's mythic birthplaces. A German Jew who had escaped Hitler's tyranny and settled in America in 1942, director Ophuls benefitted from being able to draw on first-hand experience, having worked as an actor and theater director in Vienna in the mid-1920s, not long after Zweig's novella was first published. Joan Fontaine plays Lisa Berndle, the "unknown woman" of the title, whose affections for the charismatic concert pianist Stefan Brand (Louis Jourdan) are fated to go unnoticed. Restored by the UCLA Film & Television Archive; courtesy Paramount Pictures. 86 min.

#### **Thursday, March 13**

- 4:00 **The Wedding March.** 1926–28. USA. Directed by Erich von Stroheim. Screenplay by Stroheim, Harry Carr. With Stroheim, Fay Wray, Zasu Pitts. Courtesy Photoplay Productions and Paramount Pictures. Silent with piano accompaniment by Donald Sosin. 113 min. (See Sunday, March 9, 2:00)
- 7:00 **Merry-Go-Round.** 1923. USA. Directed by Erich von Stroheim, Rupert Julian. Screenplay by Finis Fox, Harvey Gates, Stroheim. With Norman Kerry, Mary Philbin, Cesare Gravina. Courtesy Kino Lorber, Inc. Silent with piano accompaniment by Donald Sosin. 110 min.
- P.R.A.T.E.R.** 1963–66. Austria. Directed by Ernst Schmidt, Jr. Courtesy sixpackfilm. 19 min. (See Wednesday, March 12, 4:00)

#### **Friday, March 14**

- 4:00 **Abenteuer in Wien.** 1952. Austria/USA. Directed by Emil E. Reinhart. Screenplay by Michael Kehlmann, Franz Tassié. With Gustav Fröhlich, Francis Lederer, Cornell Borchers, Adrienne Gessner. Fröhlich (who played Freder in Fritz Lang's *Metropolis*) is the star of this little-known thriller, a rare example of Austrian film noir set in the seedy underbelly of postwar Vienna. Largely—and unjustly—forgotten today, the film has all the tension and atmosphere of its more famous counterpart, Carol Reed's *The Third Man*. *Abenteuer in Wien* was notably the first U.S.-Austrian co-production since the silent era, and a rare example of a 1950s film shot simultaneously in alternate language versions (German and English). While this had been common practice in the early years of "talkies," the shooting of multiple-language versions was soon abandoned when dubbing and subtitling proved more convenient and economically viable. The English-language version of *Abenteuer in Wien* had its American release in 1953 under the title *Stolen Identity*, directed by Gunther von Fritsch with American actor Donald Buka replacing Fröhlich and with Francis Lederer reprising his earlier performance. Courtesy Filmarchiv Austria and Schönbrunn Film Vienna, Austria In German; English subtitles. 89 min.
- Vena.** 1945. USSR. Directed by Jakov Posel'skij. On April 13, 1945, in the dramatic final months of the Second World War, the Red Army liberated Vienna from German occupation following a two-week offensive. This film by renowned Soviet documentarian Posel'skij deftly captures the emotional impact of one of history's

defining moments. Courtesy The Austrian Film Museum. In German; English subtitles. 30 min.

- 7:00 **The Third Man.** 1949. Great Britain. Directed by Carol Reed. Screenplay by Graham Greene. With Orson Welles, Joseph Cotten, Alida Valli, Trevor Howard. Featuring Orson Welles as the shady and elusive Harry Lime, trafficker of watered-down penicillin and Faustian corrupter of souls, *The Third Man* is the Cold War thriller at its most deliciously sinister. More than any other film in history, it has shaped our vision of Vienna as a treacherous shadowland of warring human instincts. Benefiting in great measure from Robert Krasker's expressionist cinematography and Anton Karas's jauntily unnerving zither theme, the film mapped the city's postwar partition among the Four Powers (Great Britain, the Soviet Union, France, and the U.S.), from Vienna's infernal sewer system to a devil's-eye view, high atop the Prater Ferris Wheel, of the city's expendable, thronging multitudes. Courtesy Rialto Pictures. 104 min.

### **Saturday, March 15**

- 1:30 **Letter from an Unknown Woman.** 1948. USA. Directed by Max Ophuls. Screenplay by Howard Koch. With Joan Fontaine, Louis Jourdan, Mady Christians. Restored by the UCLA Film & Television Archive; courtesy Paramount Pictures. 86 min. (See Wednesday, March 12, 7:00)
- 4:00 **Bad Timing: A Sensual Obsession.** 1980. Great Britain. Directed by Nicolas Roeg. Screenplay by Yale Udoff. With Art Garfunkel, Theresa Russell, Harvey Keitel, Denholm Elliott. *Bad Timing*, Roeg's first film with future wife Theresa Russell, is an erotic psycho-thriller set in a city seemingly besotted with the sexualized imagery of its Jugendstil and Expressionist painters. In a tour-de-force performance, Garfunkel reveals his dark side as a man consumed by his obsession with a young woman (Russell). The film's complex narrative unfolds mostly in flashback, only gradually revealing the full, devastating consequences of the couple's highly sexual relationship. The film's title would turn out to be prophetic: *Bad Timing* was released to a wave of controversy, its British distributor famously condemning it as "a sick film made by sick people for sick people." Today it is hailed as one of Roeg's grandest achievements of bravado baroque. Courtesy the BFI and Park Circus. 123 min.
- 7:30 **Before Sunrise.** 1995. USA. Directed by Richard Linklater. Screenplay by Linklater, Kim Krizan. With Ethan Hawke, Julie Delpy. See how it all began, 18 years ago, that fateful encounter between Celine (Delpy) and Jesse (Hawke) on a train bound for Vienna, leading to a tender night of soul-searching conversation throughout the winding streets of the city—comic, tentative, resigned, fractious, uncertain—and a first kiss that recalls the illusory romance of Lisa and Stefan in *Letter from an Unknown Woman* [screening on March 12 and 15]. Linklater, Delpy and Hawke reunited in 2004 for the film's sequel, *Before Sunset*, and in 2013 brought their trilogy of love (and other difficulties) to an immensely satisfying and poignant conclusion in *Before Midnight*. Courtesy Warner Bros. 101 min.
- 49/95 Tausendjahrekin.** 1995. Austria. Directed by Kurt Kren. During the Vienna production of *Before Sunrise* in the summer of 1994, Richard Linklater and cinematographer Lee Daniel often met with an old friend, Kurt Kren, an Austrian avant-garde filmmaker whom they revered. Kren had left Austria for good following an infamous 1968 court case against the Viennese Actionists; at his darkest moment on the road, he was saved by curator Ralph McKay, who found him a job as a museum guard in Houston. When Austria came calling again in the late 1980s, Kren had spent almost a decade as a fixture of the indie film-and-music scene in Texas. His bit part in *Before Sunrise* ended up on the cutting-room floor, but during that same summer Kren also began to shoot *Tausendjahrekin*, film number 49 and one of the last in his own oeuvre. Made for cinema's centenary, this is a film about facing the world with a camera glued to your eyes. Courtesy sixpackfilm. 3 min.

### **Sunday, March 16**

- 2:00 **Die Vier im Jeep (Four in a Jeep).** 1950. Switzerland. Directed by Leopold Lindtberg, Elizabeth Montagu. Screenplay by William Harding, Hans Sahl, Richard Schweizer, William Michael Treichlinger. With Ralph Meeker, Viveca Lindfors, Paulette Goddard. Between the liberation in April 1945 and Austria's independence in 1955, Vienna was partitioned; the Soviet Russia, the U.S., Great Britain, and France each took control of one sector of the city (and of Austria as a whole). While the local population quickly became the subject of Cold War propaganda, the Allies also attempted to create a harmonious picture of their shared duty to rebuild the city and the nation. The most popular embodiment of this was the international patrol: four sergeants, representing each occupying nation, driving around the city in a jeep. With an international cast and directed by Austrian exile Lindtberg, the Swiss-produced *Four in a Jeep* is a lasting document of this historical juncture. Winner of the first Golden Bear in Berlin, it gave a much less depressing and more humanist view of postwar Vienna than *The Third Man*. Courtesy Swiss Films and Praesens Film, AG. In German; English subtitles. 95 min.
- 5:00 **Abenteuer in Wien.** 1952. Austria/USA. Directed by Emil E. Reinhart. Screenplay by Michael Kehlmann, Franz Tassié. With Gustav Fröhlich, Francis Lederer, Cornelia Borchers, Adrienne Gessner. In German; English subtitles. 89 min.  
**Vena.** 1945. USSR. Directed by Jakov Posel'skij. Courtesy The Austrian Film Museum and Schönbrunn Film Vienna, Austria. In German; English subtitles. 30 min. (See Friday, March 14, 4:00)

### **Monday, March 17**

- 4:00 **Die Vier im Jeep (Four in a Jeep).** 1950. Switzerland. Directed by Leopold Lindtberg, Elizabeth Montagu. Screenplay by William Harding, Hans Sahl, Richard Schweizer, William Michael Treichlinger. With Ralph Meeker, Viveca Lindfors, Paulette Goddard. Courtesy Swiss Films and Praesens Film, AG. In German; English subtitles. 95 min. (See Sunday, March 16, 2:00)
- 8:00 **The Third Man.** 1949. Great Britain. Directed by Carol Reed. Screenplay by Graham Greene. With Orson Welles, Joseph Cotten, Alida Valli, Trevor Howard. Courtesy Rialto Pictures. 104 min. (See Friday, March 14, 7:00)

### **Tuesday, March 18**

- 4:00 **Before Sunrise.** 1995. USA. Directed by Richard Linklater. Screenplay by Linklater, Kim Krizan. With Ethan Hawke, Julie Delpy. Courtesy Warner Bros. 101 min.  
**49/95 Tausendjahrekino.** 1995. Austria. Directed by Kurt Kren. Courtesy sixpackfilm. 3 min. (See Saturday, March 15, 7:30)
- 7:00 **Bad Timing: A Sensual Obsession.** 1980. Great Britain. Directed by Nicolas Roeg. Screenplay by Yale Udoff. With Art Garfunkel, Theresa Russell, Harvey Keitel, Denholm Elliott. Courtesy the BFI and Park Circus. 123 min. (See Saturday, March 15, 4:00)

### **Monday, March 31**

- 4:00 **Liebelei.** 1933. Germany. Directed by Max Ophuls. Screenplay by Curt Alexander, Hans Wilhelm, Ophuls. With Magda Schneider, Wolfgang Liebeneiner. A favorite Schnitzler theme—an illicit affair founded on illusory love and doomed to betrayal—assumes an even darker cast in the last film that Ophuls would make in his native Germany before fleeing the Nazis. "*Liebelei* embodies what Edmund Wilson defined as Schnitzler's gift for 'lightly handled tragedy,' and Ophuls' own lightness of style is as beguiling here as it later was in Schnitzler's *La Ronde*. Amid the waltzes, the cafés, the elaborate staircases and winding back streets, the moments of emotional consequences are marvelously detailed" (Nora Sayre, *The New York Times*). Schnitzler, who died a year before the film's release, would never see his dream of a

brilliant, non-verbal cinematic adaptation realized. Courtesy the Academy Film Archive and Rialto Pictures. In German; English subtitles. 88 min.

**Elskovsleg (Liebelei) [fragment].** 1914. Denmark. Directed by August Blom, Holger-Madsen. Screenplay by Arthur Schnitzler. With Valdemar Psilander, Christel Holch, Augusta Blad. A rare and tantalizing fragment of the first Schnitzler film adaptation. As scholar Jan-Christopher Horak observes, "Schnitzler's play *Liebelei* was first performed in 1895 at Vienna's prestigious Burgtheater. As early as 1912...he hoped to have his own script produced without recourse to written titles, 'since only by experimenting with the cinema in its purest form can a standard equal to that of literature be achieved.' However, [*Liebelei*]...was released with titles, and a Danish setting. Schnitzler was disappointed but not angry." Courtesy the Danish Film Institute and Nordisk Film. 15 min.

7:00 **Museum Hours.** 2012. USA/Austria. Written and directed by Jem Cohen. With Mary Margaret O'Hara, Bobby Sommer, Ela Piplits. Cohen's most recent feature is a critically acclaimed chamber piece set among the Brueghels and Titians of the Kunsthistorisches Art Museum in Vienna. Nic Rapold writes in *The New York Times*, "Arriving in Vienna to visit a distant relative who's in the hospital, an American woman strikes up a friendship with a guard at a venerable art museum. Getting directions leads to conversation, which leads to a drink or two, and discussions about life and the finer details of Breughel the Elder and other artists. It's the sort of unexpected bond and solace found through art and communion that can happen every day but isn't often depicted." Inspired by the freedom and iconoclasm of such spiritual mentors as Jean Vigo, Chris Marker, Humphrey Jennings, Dziga Vertov, and Robert Frank, Cohen has created a distinct style during his more than 30 years of filmmaking. Playfully calling his films "documentary crossbreeds and narrative mutts," Cohen aspires to "being open to the world as it unfolds, and being open to the film as it makes itself from that world." Courtesy The Cinema Guild. 107 min. **Introduced by Jem Cohen.**

## **Tuesday, April 1**

4:00 **Dishonored.** 1931. USA. Directed by Josef von Sternberg. Screenplay by Daniel Nathan Rubin, Sternberg. With Marlene Dietrich, Victor McLaglen, Gustav von Seyffertitz. *Dishonored* has largely gotten short shrift in recent decades—certainly in comparison with more well-known Sternberg-Dietrich collaborations like *The Blue Angel*, *Morocco*, and *Blonde Venus*—but once you've had the sublime pleasure of seeing it on the big screen, you'll appreciate why Jean-Luc Godard in 1963 considered it one of the greatest American sound films ever made. Sternberg's tale of sexual sacrifice, disguised as an espionage melodrama, opens in 1915, when "strange figures emerge from the dust of the falling Austrian empire." Marlene Dietrich is the prostitute who reinvents herself as the glamorous, Mata Hari-like spy X27, using her intoxicating yet elusive charms and a few well-chosen props—lipstick, a pair of stockings, a piano, and a pussycat—to steal hearts and state secrets for her country, only to be done in by her infatuation with an agent (McLaglen) from Austria's most hated rival, Mother Russia. The film's famed Viennese masked ball sequence, a triumph of cinematic space and light and shadow, has been frequently quoted but never surpassed. Restored by UCLA Film & Television Archive; courtesy NBC Universal Distribution. 91 min.

6:30 **Museum Hours.** 2012. USA/Austria. Written and directed by Jem Cohen. With Mary Margaret O'Hara, Bobby Sommer, Ela Piplits. Courtesy The Cinema Guild. 107 min. (See Monday, March 31, 7:00)

## **Wednesday, April 2**

4:00 **Die Ausgesperrten (The Excluded).** 1982. Austria. Directed by Franz Novotny. Screenplay by Elfriede Jelinek, Novotny. With Rudolf Wessely, Emmy Werner, Paulus Manker. Taking unrestrained pleasure in all things sexual and "actionist," this story of late-1950s Viennese teenagers on a rampage is one of the defining moments in the development of a critical discourse on Austria's postwar fate. Austrian parents who were criminally complicit in furthering Nazi aspirations during the war attempt to preserve the tidiness of family life, while their children enact as many games of rebellion as their dreary and repressive postwar/Cold War town can muster. Courtesy Filmarchiv Austria, Sascha Film, and Novotny & Novotny Filmproduktion. In German; English subtitles. 97 min.

**Heldenplatz, 12. März 1988.** 1991. Austria. Directed by Johannes Rosenberger. Screenplay by Michael Palm, Rosenberger. Expressing vomitous disgust over the presidency of former Nazi Kurt Waldheim, this "Wehrmacht performance" takes place on Vienna's vast Heroes' Square, the historical site of Hitler's legendary Anschluss speech as well as subsequent, more democratic mass gatherings. Courtesy sixpack film. 3 min.

7:00 **Nordrand.** 1999. Austria. Written and directed by Barbara Albert. With Nina Proll, Edita Malovcic, Astrit Alihajdaraj. This critically acclaimed debut feature by 29-year-old Barbara Albert was the first and most comprehensive in a series of films renewing Austrian cinema's penchant for depicting self-destructive characters who teeter between desire and desperation. The story of Jasmin (Nina Proll), a white-trash queen from the projects who gives herself freely to the men around her, and her long-forgotten classmate Tamara (Edita Malovcic), the Viennese born-and-raised daughter of Serbian immigrants, is woven into a tapestry of contemporary Vienna that certifies the city as a genuine melting pot for the first time since the 1930s. Nina Proll's performance earned her the Marcello Mastroianni Award at the Venice Film Festival. Courtesy Lotus-Film. In German; English subtitles. 103 min.

#### **Thursday, April 3**

4:00 **Dishonored.** 1931. USA. Directed by Josef von Sternberg. Screenplay by Daniel Nathan Rubin, Sternberg. With Marlene Dietrich, Victor McLaglen, Gustav von Seyffertitz. Restored by UCLA Film & Television Archive; courtesy NBC Universal Distribution. 91 min. (See Tuesday, April 1, 4:00)

7:00 **Liebelei.** 1933. Germany. Directed by Max Ophuls. Screenplay by Curt Alexander, Hans Wilhelm, Ophuls. With Magda Schneider, Wolfgang Liebeneiner. Courtesy the Academy Film Archive and Rialto Pictures. In German; English subtitles. 88 min.

**Elskovsleg (Liebelei) [fragment].** 1914. Denmark. Directed by August Blom, Holger-Madsen. Screenplay by Arthur Schnitzler. With Valdemar Psilander, Christel Holch, Augusta Blad. Courtesy the Danish Film Institute and Nordisk Film. 15 min. (See Monday, March 31, 4:00)

#### **Friday, April 4**

4:00 **Die freudlose Gasse (The Joyless Street).** 1925. Germany. Directed by Georg Wilhelm Pabst. Screenplay by Willy Haas. With Greta Garbo, Asta Nielsen, Agnes Esterhazy. Pabst's third film, a bleak depiction of Vienna during the years of hyperinflation, ranks among the most celebrated—and controversial—achievements in Weimar cinema. The film follows four female characters from different walks of life. Heavily censored upon its release, *The Joyless Street* now stands as a masterpiece of cinematic "New Objectivity." Courtesy the BFI. Silent, with German and English intertitles. 125 min.

7:00 **Wohin und zurück: Welcome in Vienna.** 1986. Austria. Directed by Axel Corti. Screenplay by Georg Stefan Troller, Corti. With Gabriel Barylli, Nicolas Brieger, Claudia Messner. *Welcome in Vienna*, which had a successful theatrical release in 1986, is the brilliant concluding episode of the award-winning, three-part television mini-series *Wohin und zurück* (1982–85). The series follows a young Jewish boy who flees Austria after his father is murdered during Kristallnacht. The boy's journey takes him across France to the United States, where he struggles to integrate. *Welcome in Vienna* chronicles his return to Vienna as a soldier in the U.S. Army. Digital projection. Courtesy National Center for Jewish Film, Brandeis. In German; English subtitles. 127 min.

### Saturday, April 5

1:30 **Den Tüchtigen gehört die Welt (The Uppercrust).** 1981. Austria. Directed by Peter Patzak. Screenplay by Helmut Zenker, Patzak. With Bibiane Zeller, Ernst Konarek, Fred Schaffer. By 1980, the great cycle of European political thrillers about high-level, all-too-real corruption had almost run its course. It received a shot in the arm, though, with this richly textured film, set in Vienna at a time when the city was roiling with a political corruption scandal of its own. Frank Gorshin, a wonderful American actor whose career unfortunately never took off—brief fame as The Riddler on the 1960s *Batman* series notwithstanding—has the role of a lifetime as an American hit man lured to Vienna for his latest job. Courtesy Filmarchiv Austria and Peter Patzak. In German; English subtitles. 113 min.

4:00 **Der Räuber (The Robber).** 2010. Austria/Germany. Written and directed by Benjamin Heisenberg. With Andreas Lust, Franziska Weisz, Florian Wotruba. *The Robber* makes cunning use of contemporary Vienna—including an actual marathon—for its intense study of Johann Kastenberger, a long-distance runner who found an altogether different kind of adrenaline rush by robbing banks throughout the city. Andreas Lust (*Revanche*) plays Kastenberger as if he were one of Bresson's or Melville's obsessive, laconic outcasts, his motives as unnervingly blank as the mask on his face. In German with English subtitles. Courtesy Kino Lorber, Inc. 101 min.

7:30 **Scorpio.** 1973. USA. Directed by Michael Winner. Screenplay by David W. Rintels, Gerald Wilson. With Burt Lancaster, Alain Delon, Paul Scofield. Made two years before his vigilante fantasy *Death Wish*, Michael Winner's Iron Curtain thriller not only thrives on intricate plot twists involving assassinations and cat-and-mouse double cross—both beyond, and within, the CIA—but also makes wonderfully entertaining use of Vienna's labyrinthine streets for a breathless foot chase. Courtesy Park Circus. 114 min.

### Sunday, April 6

2:00 **Die freudlose Gasse (The Joyless Street).** 1925. Germany. Directed by Georg Wilhelm Pabst. Screenplay by Willy Haas. With Greta Garbo, Asta Nielsen, Agnes Esterhazy. Courtesy the BFI. Silent, with German and English intertitles. 125 min. (See Friday, April 4, 4:00)

5:00 **Wohin und zurück: Welcome in Vienna.** 1986. Austria. Directed by Axel Corti. Screenplay by Georg Stefan Troller, Corti. With Gabriel Barylli, Nicolas Brieger, Claudia Messner. Digital projection. Courtesy National Center for Jewish Film, Brandeis. In German; English subtitles. 127 min. (See Friday, April 4, 7:00)

### Monday, April 7

4:00 **So Ends Our Night.** 1941. USA. Directed by John Cromwell. Screenplay by Talbot Jennings. With Fredric March, Margaret Sullavan, Glenn Ford, Erich von Stroheim. Based on *Flotsam*, a novel by antiwar author Erich Maria Remarque (*All Quiet on the Western Front*), *So Ends Our Night* is the quietly moving and passionately acted story of three refugees who escape Nazi Germany and take flight across Europe. Released some 10 months before the attack on Pearl Harbor and America's entry into war, *So Ends Our Night* was ahead of its time in its bleak portrait of life in Europe for the uprooted and dispossessed. Key aspects of the film take place in a claustrophobic and nourish Vienna where no one is to be trusted. Preserved by George Eastman House with funds from The Film Foundation. 117 min.

**Monson Collection: Vienna 1938.** 1938. USA/Austria. Directed by Lafayette P. Monson. 1 min. **Amateuraufnahmen Wien Frühjahr 1938.** 1938. Austria. 10 min. **Ein Volk, ein Reich, ein Führer!** 1938. Germany. 13 min. **Bei Achmed Beh.** 1944. Germany. 9 min.

The first three of these short films center on Anschluss, the Nazi takeover of Austria in the spring of 1938, when a significant percentage of the population welcomed the German "invaders" with open arms. The first two were made by amateurs—an American visitor, Lafayette P. Monson, and an anonymous local—while the third, *Ein Volk, ein Reich, ein Führer!*, is an official Nazi propaganda film. The final short in the program is the most mysterious of all: an anonymous film, made toward the end of the war, about an inner-city burlesque nightclub where Wehrmacht soldiers mingle with the Vienna bourgeoisie. All short films courtesy the Austrian Film Museum. Program 141 min.

7:00 **Schicksal am Lenkrad (Fate at the Wheel).** 1954. Austria. Directed by Aldo Vergano. Screenplay by Ruth Wieden, Wolf-Dietrich Friese. With Winfried Schatz, Traute Wassler, Harry Fuss. At Vienna's Rosenhügel Studios, situated in the Soviet zone until 1955, the least known of the first-generation Neorealists, Aldo Vergano, was able to direct his last film: a rare Austrian example of a part-Neorealist, part-socialist *Heimatfilm*. *Fate at the Wheel* is the story of a young life that spirals downward, then upward. As critic Olaf Möller correctly notes, "the cylinders are whispering Franzl's name": our protagonist is so obsessed with cars that he turns to stealing one, and things only get worse from there. Courtesy Bundesarchiv Filmarchiv. In German; English subtitles. 103 min.

### **Tuesday, April 8**

4:00 **Den Tüchtigen gehört die Welt (The Uppercrust).** 1981. Austria. Directed by Peter Patzak. Screenplay by Helmut Zenker, Patzak. With Bibiane Zeller, Ernst Konarek, Fred Schaffer. Courtesy Filmarchiv Austria and Peter Patzak. In German; English subtitles. 113 min. (See Saturday, April 5, 1:30)

7:00 **Scorpio.** 1973. USA. Directed by Michael Winner. Screenplay by David W. Rintels, Gerald Wilson. With Burt Lancaster, Alain Delon, Paul Scofield. Courtesy Park Circus. 114 min. (See Saturday, April 5, 7:30)

### **Wednesday, April 9**

4:00 **Schicksal am Lenkrad (Fate at the Wheel).** 1954. Austria. Directed by Aldo Vergano. Screenplay by Ruth Wieden, Wolf-Dietrich Friese. With Winfried Schatz, Traute Wassler, Harry Fuss. Courtesy Bundesarchiv Filmarchiv. In German; English subtitles. 103 min. (See Monday, April 7, 7:00)



7:00 **So Ends Our Night.** 1941. USA. Directed by John Cromwell. Screenplay by Talbot Jennings. With Fredric March, Margaret Sullavan, Glenn Ford, Erich von Stroheim. Preserved by George Eastman House with funds from The Film Foundation. 117 min. **Monson Collection: Vienna 1938.** 1938. USA/Austria. Directed by Lafayette P. Monson. 1 min. **Amateuraufnahmen Wien Frühjahr 1938.** 1938. Austria. 10 min. **Ein Volk, ein Reich, ein Führer!** 1938. Germany. 13 min. **Bei Achmed Beh.** 1944. Germany. 9 min.  
All short films courtesy The Austrian Film Museum. Program 141 min. (See Monday, April 7, 4:00)

#### **Thursday, April 10**

4:00 **71 Fragmente einer Chronologie des Zufalls (71 Fragments of a Chronology of Chance).** 1994. Austria/Germany. Written and directed by Michael Haneke. With Gabriel Cosmin Urdes, Lucas Miko, Otto Grünmandl. On Christmas Eve, 1993, a 19-year-old university student entered a Viennese bank and killed three people before turning the gun on himself. But why should we care? We rationalize away the presence of evil and the pain of others, paraded daily on the evening news, with trite psychological or sociological explanations. Haneke describes this condition in hypnotic and foreboding detail in *71 Fragments*, which depicts the random, or fateful, convergence of strangers that day at the bank as a puzzle that will remain unresolved, mysterious, and deeply disturbing. Courtesy Kino Lorber, Inc. In German, Romanian; English subtitles. 96 min.

7:00 **Good News: Von Kolporteuren, toten Hunden und anderen Wienern (Good News: Newspaper Salesman, Dead Dogs and Other People from Vienna).** 1990. Austria. Written and directed by Ulrich Seidl. With Salah Abdel, Mustafa Muhammed, Kumar Saha Probil. Ulrich Seidl, one of Europe's most renowned and controversial fiction filmmakers, started out as a documentarian—though in his case, the distinction between the two is rather fluid—and *Good News* was his first long-form work. The film received immediate praise—by Werner Herzog, among others—as a bold and groundbreaking expression of “dark nonfiction.” Seidl's morally complex portrait of Vienna centers on the city's most exploited workers: the largely foreign, and largely Muslim, news vendors who (before the Internet) walked the city's motorways day in, day out, selling the *Kronenzeitung*, Austria's most popular tabloid. Countering this quasi-Direct Cinema approach is a second line of inquiry focusing on the (mostly Austrian) customers of the newspaper, a type of documentary *mise-en-scène* that would become key to Seidl's aesthetic. Courtesy Hans Selikovsky Filmproduction. In German; English subtitles. 130 min.  
**Typen und Szenen aus dem Wiener Volksleben (Ordinary Folk Life in Vienna).** 1911. Austria. With Guschelbauer, Luise Montag, Theo Werner. Wiener Kunstfilm, the first major Austrian film production company, was founded in 1910 by the photographer Anton (Gustav) Kolm, his wife Luise Kolm-Veltée, and the cameraman Jacob Fleck to counter France's domination of the Austro-Hungarian cinema market. This emblematic short film is an August Sander-like portrait of “ordinary folk life in Vienna”—radically different from the one depicted nearly a century later in *Good News*. Courtesy Filmarchiv Austria. 5 min.

#### **Friday, April 11**

4:00 **Good News: Von Kolporteuren, toten Hunden und anderen Wienern (Good News: Newspaper Salesman, Dead Dogs and Other People from Vienna).** 1990. Austria. Written and directed by Ulrich Seidl. With Salah Abdel, Mustafa

Muhammed, Kumar Saha Probil. Courtesy Hans Selikovsky Filmproduction. In German; English subtitles. 130 min.

**Typen und Szenen aus dem Wiener Volksleben (Ordinary Folk Life in Vienna).** 1911. Austria. With Guschelbauer, Luise Montag, Theo Werner. Courtesy Filmarchiv Austria. 5 min. (See Thursday, April 10, 7:00)

- 7:15 **Slumming.** 2006. Austria. Directed by Michael Glawogger. Screenplay by Glawogger, Barbara Albert. With Paulus Manker, August Diehl, Michael Ostrowski. How far we've come from the days of champagne waltzes in prewar Vienna: *Slumming* boldly ushers Austrian cinema into the new millennium with a skewering of upper-class cruelty and entitlement. Sebastian is a rich slacker who gets his kicks seducing women on the internet with (tall) tales of his prowess. He seems to meet his match in Pia, an elementary school teacher. Disgusted to discover his other cheap thrill—slumming in seedy bars to play callous pranks on drunks and other unwitting fools—she goes in search of Kallmann, the down-and-out alcoholic poet Sebastian picked up off the street and dumped across the border in the Czech Republic. Glawogger, a veteran of documentaries including the brilliantly observed *Workingman's Death* and *Megacities*, recalls Balzac and Zola as he prowls Vienna's lower depths, registering with sharp irony and gallows humor the jarring, unkind encounters between society's privileged few and its destitute many. Courtesy Global Screen. In German; English subtitles. 100 min.

### **Saturday, April 12**

- 1:30 **Ein Walzertraum (The Waltz Dream).** 1925. Germany. Directed by Ludwig Berger. With Willy Fritsch, Mady Christians, Xenia Desni. A major hit upon its release, Berger's *The Waltz Dream* is a forerunner to the popular Viennese operetta films of the 1930s. Austrian actress Mady Christians stars alongside German matinee idol Willy Fritsch in this adaptation of the Oscar Straus operetta about a Prince who, after falling for a Viennese girl, becomes obsessed with the city and its customs. In German; English subtitles. 80 min.
- 4:00 **The Marriage Circle.** 1924. USA. Directed by Ernst Lubitsch. Screenplay by Paul Bern, based on Lothar Schmidt's (Goldschmidt) play *Only a Dream*. With Florence Vidor, Adolphe Menjou, Monte Blue, Marie Prevost. Restored by The Museum of Modern Art with funds from The Film Foundation. Silent with piano accompaniment by Donald Sosin. 103 min. (See Sunday, March 9, 5:00)
- 7:30 **The Smiling Lieutenant.** 1931. USA. Directed by Ernst Lubitsch. With Maurice Chevalier, Claudette Colbert, Miriam Hopkins. Adapted by the great Samson Raphaelson and Ernest Vadja from the 1907 Strauss operetta, Lubitsch's sublimely executed pre-Code marriage comedy helped pioneer the development of the Hollywood sound musical. Against the backdrop of Paramount's Astoria Studios in Queens—standing in for imperial Vienna—the dashing Austrian Lieutenant Nikolaus "Niki" von Preyn (Chevalier) tries to elude the amorous advances of the prim Princess Anna of neighboring Flausenthurm, while secretly, hopelessly smitten with Franz, a fun-loving beer garden violinist who stands to lose the most in this reluctant love triangle. Restored by UCLA Film & Television Archive; courtesy NBC Universal Distribution. 88 min.

### **Sunday, April 13**

- 2:00 **Welt Spiegel Kino [Part 1].** 2005. Austria. Written and directed by Gustav Deutsch. Courtesy sixpackfilm. 30 min. **Cityscapes.** 2007. Austria. Directed by Michaela Grill, Martin Siewart. Courtesy The Austrian Film Museum. 16 min.

**Worst Case Scenario.** 2001–03. Great Britain. Directed by John Smith. Courtesy John Smith and Lux. 18 min.

**Phantom fremdes Wien.** 2005. Austria. Directed by Lisl Ponger. Courtesy sixpackfilm. 28 min.

In manifold ways, these four short films reshape our ideas of Vienna by making the city “strange”—to use a term made famous by the 1920s Russian formalists. Part one of Gustav Deutsch’s found-footage triptych *Welt Spiegel Kino* takes place in the Vienna of 1912. *Cityscapes* is a semi-abstract work of visual and musical impressionism, haunted by the ghosts of pre-1938 images of Vienna. In *Worst Case Scenario*, John Smith’s camera looks down onto a busy Viennese intersection and a corner bakery. And in her film of “phantoms,” visual artist and filmmaker Lisl Ponger creates an essay about several non-Austrian communities in early 1990s Vienna. Program 92 min.

5:00 **71 Fragmente einer Chronologie des Zufalls (71 Fragments of a Chronology of Chance).** 1994. Austria/Germany. Written and directed by Michael Haneke. With Gabriel Cosmin Urdes, Lucas Miko, Otto Grünmandl. Courtesy Kino Lorber, Inc. In German, Romanian; English subtitles. 96 min. (See Thursday, April 10, 4:00)

#### Monday, April 14

4:00 **Ein Walzertraum (The Waltz Dream).** 1925. Germany. Directed by Ludwig Berger. With Willy Fritsch, Mady Christians, Xenia Desni. In German; English subtitles. 80 min. (See Saturday, April 12, 1:30)

8:00 **The Smiling Lieutenant.** 1931. USA. Directed by Ernst Lubitsch. With Maurice Chevalier, Claudette Colbert, Miriam Hopkins. Restored by UCLA Film & Television Archive; courtesy NBC Universal Distribution. 88 min. (See Saturday, April 12, 7:30)

#### Tuesday, April 15

4:00 **Wienfilm 1896–1976.** 1977. Austria. Directed by Ernst Schmidt, Jr. With Arnulf Rainer, Otto Muehl, VALIE EXPORT. Courtesy sixpackfilm. In German; English subtitles. 117 min. (See Tuesday, March 11, 4:00)

7:00 **Slumming.** 2006. Austria. Directed by Michael Glawogger. Screenplay by Glawogger, Barbara Albert. With Paulus Manker, August Diehl, Michael Ostrowski. Courtesy Global Screen. In German; English subtitles. 100 min. (See Friday, April 11, 7:00)

#### Wednesday, April 16

4:00 **Nordrand.** 1999. Austria. Written and directed by Barbara Albert. With Nina Proll, Edita Malovcic, Astrit Alihajdaraj. Courtesy Lotus-Film. In German; English subtitles. 103 min. (See Wednesday, April 2, 7:00)

7:00 **Die Ausgesperrten (The Excluded).** 1982. Austria. Directed by Franz Novotny. Screenplay by Elfriede Jelinek, Novotny. With Rudolf Wessely, Emmy Werner, Paulus Manker. Courtesy Filmarchiv Austria, Sascha Film, and Novotny & Novotny Filmproduktion. In German; English subtitles. 97 min.

**Heldenplatz, 12. März 1988.** 1991. Austria. Directed by Johannes Rosenberger. Screenplay by Michael Palm, Rosenberger. Courtesy sixpackfilm. 3 min. (See Wednesday, April 2, 4:00)

#### Thursday, April 17

- 4:00 **Jewel Robbery.** 1932. USA. Directed by William Dieterle. Screenplay by Erwin S. Gelsey. With William Powell, Kay Francis, Helen Vinson. Though unfortunately eclipsed by Ernst Lubitsch's *Trouble in Paradise*, a true masterpiece made in the same year and also starring Kay Francis, *Jewel Robbery* is a wonderfully urbane and risqué pre-Code comedy about a suave jewel thief (Powell) who, having learned the refinements of his trade in Paris, flaunts them in Vienna by stealing an Austrian baroness's 28-carat diamond—and her heart—right under the noses of her dullard husband and her most recent love conquest. The film is a delight from beginning (a sexily suggestive bubble-bath sequence) to end (an expertly concocted gag involving “reefer madness”). Preserved by The Library of Congress; courtesy Warner Bros. 68 min.
- 7:30 **Reunion in Vienna.** 1933. USA. Directed by Sidney Franklin. Screenplay by Ernest Vajda, Claudine West. With John Barrymore, Diana Wynyard, Frank Morgan. Based on Robert E. Sherwood's reworking of a Hungarian play by Ernest Vadja, *Reunion in Vienna* is a romantic comedy starring John Barrymore and Diana Wynyard in the roles made famous by Alfred Lunt and Lynn Fontaine in a successful Theatre Guild production on Broadway. The film centers on the seductive reunion between the rakish former Archduke Ferdinand von Hapsburg, now deposed and working as a taxi driver, and his old flame Elena, now married to a psychiatrist. Incensed by Barrymore's buffoonish depiction of the fictional archduke, Austrian diplomats called for the film's censure. Courtesy George Eastman House. 98 min.
- Charly Chaplin in Wien.** 1931. Austria. Produced by Selenophon. With Charles Chaplin. Charlie talks! In 1931, while on tour in Europe to support his recently completed film *City Lights*, Chaplin visited Vienna, and it was here that he spoke on camera for the very first time. Pioneer Austrian newsreel producer Gustav Mayer recorded this historic event. Courtesy The Austrian Film Museum. 4 min.

### Friday, April 18

- 4:30 **Reunion in Vienna.** 1933. USA. Directed by Sidney Franklin. Screenplay by Ernest Vajda, Claudine West. With John Barrymore, Diana Wynyard, Frank Morgan. Courtesy George Eastman House. 98 min.
- Charly Chaplin in Wien.** 1931. Austria. Produced by Selenophon. With Charles Chaplin. Courtesy The Austrian Film Museum. 4 min. (See Thursday, April 17, 7:30)
- 8:00 **Prater.** 2007. Austria. Written and directed by Ulrike Ottinger. With Elfriede Jelinek, Elfriede Gerstl, Ursula Storch. Ottinger, a leading figure in German cinema since the 1970s, has always been drawn to the mechanics and “machines” of desire. The Prater, Vienna's world-famous amusement park, is one such machine, an inspiration to many generations and types of artists. Transforming this mythical place into a beguiling cinematic experience—with “tour guides” such as Nobel laureate Elfriede Jelinek—Ottinger meshes the Prater's history and lore with her present-day observations. Courtesy Kurt Mayer Film. In German; English subtitles. 107 min.
- The Case of Lena Smith [fragment].** 1929. USA. Directed by Josef von Sternberg. Screenplay by Jules Furthman. With Esther Ralston, James Hall, Gustav von Seyffertitz. Surviving only as a four-minute fragment—the extended “midsummer night” sequences at the Prater amusement park—Sternberg's most autobiographical film was already considered by progressive critics in France, Germany, and the United States to be a masterpiece at the time of its release. Courtesy The Austrian Film Museum. 4 min.

### Saturday, April 19

- 2:30 **Jewel Robbery.** 1932. USA. Directed by William Dieterle. Screenplay by Erwin S. Gelsey. With William Powell, Kay Francis, Helen Vinson. Preserved by The Library of Congress; courtesy Warner Bros. 68 min. (See Thursday, April 17, 4:00)
- 5:00 **Sonnenstrahl (Ray of Sunshine).** 1933. Austria. Directed by Paul Fejös. Screenplay by Paul Fejös and Adolf Lantz. With Annabella, Gustav Fröhlich, Paul Otto. Five years after his silent masterpiece *Lonesome*, a tender, lyrical portrait of young lovers adrift in the big city, the Hungarian-born Paul Fejös returned to this theme with great, if underappreciated, success in *Ray of Sunshine*, a proletarian romance set in Red Vienna. The delicate French star Annabella and popular German actor Gustav Fröhlich play a young Viennese couple facing the crushing anxiety of unemployment and poverty in the Depression-wracked city. Courtesy Deutsche Kinemathek. 87 min.  
**Das neue Wien (The New Vienna).** 1926. Austria. This (almost complete) fragment of an election propaganda film sponsored by "Red Vienna" Socialists portrays an all-too-brief Austrian tradition of Soviet-inspired filmmaking, which came to an abrupt end with the demise of the Social Democrat Party during the 1933–34 establishment of the Austro-Fascist Ständestaat. Courtesy The Austrian Film Museum. 12 min.
- 7:30 **Wien Retour.** 1977. Austria/USA. Directed by Ruth Beckermann, Josef Aichholzer. Screenplay by Franz West. A portrait of one man, Franz West (1909–1985), told in his own inimitable words and gestures, and his world, the second district of Vienna, at a time when the future still seemed bright for a young Jew and a committed member of the workers' movement. In her first feature-length work (co-directed with Josef Aichholzer), Ruth Beckermann combines archival imagery with West's on- and off-camera narration to impressive effect, creating a vivid image of a true "melting-pot" Vienna between the two world wars. Courtesy sixpackfilm. In German; English subtitles. 95 min.

### Sunday, April 20

- 2:30 **Sonnenstrahl (Ray of Sunshine).** 1933. Austria. Directed by Paul Fejös. Screenplay by Paul Fejös and Adolf Lantz. With Annabella, Gustav Fröhlich, Paul Otto. Courtesy Deutsche Kinemathek. 87 min.  
**Das neue Wien (The New Vienna).** 1926. Austria. Courtesy The Austrian Film Museum. 12 min. (See Saturday, April 19, 5:00)
- 5:30 **Prater.** 2007. Austria. Written and directed by Ulrike Ottinger. With Elfriede Jelinek, Elfriede Gerstl, Ursula Storch. Courtesy Kurt Mayer Film. In German; English subtitles. 107 min.  
**The Case of Lena Smith [fragment].** 1929. USA. Directed by Josef von Sternberg. Screenplay by Jules Furthman. With Esther Ralston, James Hall, Gustav von Seyffertitz. Courtesy The Austrian Film Museum. 4 min. (See Friday, April 18, 8:00)