

**MoMA's SEVENTH ANNUAL INTERNATIONAL FESTIVAL OF FILM PRESERVATION
SHOWCASES NEWLY RESTORED MASTERWORKS AND REDISCOVERIES**

**A Weeklong Run of John Cassavetes' *A Woman under the Influence* Opens the Festival,
With a Special Introduction by Actress Gena Rowlands on October 24**

**Artist Kara Walker Introduces One of the Earliest Feature-Length Animated Films, Lotte
Reiniger's *The Adventures of Prince Achmed* (1926), on November 11**

To Save and Project: The Seventh MoMA International Festival of Film Preservation
October 24–November 16, 2009
The Roy and Niuta Titus Theaters

NEW YORK, September 29, 2009—The Museum of Modern Art presents ***To Save and Project: The Seventh MoMA International Festival of Film Preservation***, its annual festival of preserved and restored films from international film archives and studios around the world, from October 24 through November 16, 2009. Spanning more than 75 years of film history, from 1921 to 2000, the festival comprises over 25 films, virtually all of them having their New York premieres, and some shown in versions never before seen in the United States. *To Save and Project* is organized by Joshua Siegel, Associate Curator; Anne Morra, Assistant Curator; and Katie Trainor, Film Collections Manager; all of the Department of Film, The Museum of Modern Art.

This year's edition of *To Save and Project* includes feature-length and short films by such major directors as Michelangelo Antonioni, Ingmar Bergman, John Cassavetes, Frank Capra, Jean Epstein, Robert Flaherty, Kim Ki-young, Stanley Kubrick, Marcel L'Herbier, Chris Marker, Lotte Reiniger, Victor Sjöström, and Luchino Visconti. A weeklong run of Cassavetes's *A Woman under the Influence* (1974) kicks off the festival, and will be introduced by the actress Gena Rowlands on October 24; and Lotte Reiniger's animated feature *The Adventures of Prince Achmed* (1926) will be introduced by the artist Kara Walker on November 11.

The festival encompasses dramatic, documentary, experimental works, and more. A special program is devoted to the Chicago amateur filmmaker Margaret Conneely; a celebration of home movies, entitled *Mama, Don't Take My Kodachrome Away!*, offers a glimpse into the private lives of Alfred Hitchcock and Joan Crawford among others; and Sweden's Matti Bye Ensemble performs live its haunting original scores to two classics of Scandinavian cinema, Victor Sjöström's *The Phantom Chariot* (1921) and Benjamin Christensen's *Häxan: Witchcraft through the Ages* (1922), both introduced by Jon Wengström, curator of the Swedish Film Institute.

After the opening night screening of John Cassavetes' masterpiece, *A Woman under the Influence*, the festival continues with two classics of 1950s Italian melodrama that differ radically in their styles and portrayals of complex women: Luchino Visconti's *Senso* (1954), one of the most vibrant Technicolor films ever made, starring Alida Valli and Farley Granger; and Michelangelo

Antonioni's modernist breakthrough *Le Amiche* (1955). MoMA premieres its own newly restored and tinted original silent release of Robert Flaherty's landmark *Nanook of the North* (1922).

For this year's *Conservator's Choice* sidebar, MoMA celebrates the work of Sony Pictures Repertory by inviting Grover Crisp, Senior Vice President of Asset Management, Film Restoration & Digital Mastering, to present four stunning new restorations: Frank Capra's *Forbidden* (1933), a pre-Code gem starring Barbara Stanwyck (shown with a behind-the-scenes Columbia short with Capra himself); Richard Brooks' unjustly neglected, all-star Western *The Professionals* (1966); and Bob Rafelson's *The King of Marvin Gardens* (1972), starring Jack Nicholson.

The festival features Marcel L'Herbier's rarely seen masterpiece *L'Argent* (1928), a corrosive and timely depiction of rampant capitalist greed. Also featured are two seminal French political documentaries of the 1960s: Chris Marker and Pierre Lhomme's *Le joli mai* (1963), and *Loin de Vietnam (Far from Vietnam)* (1967), a collaborative work by Jean-Luc Godard, Joris Ivens, William Klein, Claude Lelouch, Chris Marker, Alain Resnais, Agnès Varda, and others.

Artist Kara Walker introduces a new restoration of Lotte Reiniger's *The Adventures of Prince Achmed*, considered one of the earliest surviving animated features in film history and still one of the most ravishing. Many of Walker's prints, drawings, and multiples are included in MoMA's collection, and the artist has cited Reiniger as an influence on her work. Jon Wengström, curator of the Swedish Film Institute, introduces the North American premiere of the rarely screened bilingual version of Ingmar Bergman's *Beröringen (The Touch)* (1971), starring Elliott Gould, Max von Sydow, and Bibi Andersson; and Stig Björkman's *Ingmar Bergman* (1972), a fascinating documentary about the making of *The Touch*, in which Bergman rehearses with his actors, discusses set-ups with cinematographer Sven Nykvist, and talks in depth about his views on directing.

Other revelations in the festival include *Hanyo (The Housemaid)* (1960), a psychosexual melodrama by the influential Korean filmmaker Kim Ki-young, and *Gamperaliya* (1964), a Chekhovian tale by the underappreciated Sri Lankan filmmaker Lester James Peries. MoMA presents its new restoration of Stanley Kubrick's documentary *The Seafarers* (1953), pairing it with the Cinémathèque Française's restoration of Jean Epstein's sublime poem of Brittany and the sea, *Mor vran* (1930), which Henri Langois called "one of the most beautiful documentaries in the history of French cinema." The Museum's tradition of partnering with New York Women in Film and Television continues with the New York premieres of short films by Chicago amateur filmmaker Margaret Conneely from the late 1950s to early 1960s, and the 1926 circus melodrama *Christine of the Big Tops*, written by the Academy-Award-winning Hollywood screenwriter Sonya Levien.

And, for the first time, the festival celebrates home movies by dedicating an entire program to them, offering an exciting look at Alfred Hitchcock and Joan Crawford; the New Orleans films of Helen Hill; small gems from Nashville's Country Music Hall of Fame; and three home movies that have been named to the National Film Registry: Wallace Kelley's *Our Day*

(1938), Robbins Barstow's *Disney Land Dream* (1956), George Ingmire's *Think of Me First as a Person* (1960s-1970s/2006)—all of which have been recently preserved by American archives.

All of the films in *To Save and Project* have been recently preserved and restored by archives around the world, including MoMA's Department of Film, as well as by Hollywood and European studios and distributors. Please see the full list of archives at moma.org/press.

ABOUT TO SAVE AND PROJECT:

Since 2002, MoMA's international preservation festival has showcased more than 400 fiction and documentary features, animated and experimental works, commercials, and home movies spanning more than a century of cinema history. The films have been preserved by more than 35 archives, commercial studios, and distributors in nearly as many countries, from the United States, Greece, and Japan, to Sweden, Vietnam, and the Vatican. Virtually all of the preserved prints in *To Save and Project* have their New York premieres, and some are shown in versions never before seen in the United States.

MoMA's *To Save and Project* is a celebration of the collaborative effort to rescue the world's film heritage. Every year, the member institutions of the International Federation of Film Archives (FIAP) preserve hundreds of motion pictures, working together to find the best-surviving materials for each film—often in collaboration with commercial studios, distributors, and funding institutions like The Film Foundation, The World Cinema Foundation, the Women's Film Preservation Fund, Gucci, and private individuals. Their work is a race against time: Of all the feature films made before 1952, 50% have disappeared entirely. For those produced before 1930, the figure is even more disheartening: 25% survive. The preserved films in the festival span the entire history of the moving image and are vivid reflections of the diverse cultures that produced them, making *To Save and Project* a tribute to the passion and commitment of film conservators and archivists around the world.

Many programs in *To Save and Project* feature pristine prints, newly struck from restored negatives, while others include prints that are a poignant reminder of film's fragile nature. In every case, however, the version being screened is the best available copy in the world. In celebrating film preservation, this annual festival celebrates the history of cinema itself.

The festival is supported in part by The 42nd Street Fund and the Consulate General of Sweden, New York.

PRESS CONTACT: Meg Blackburn, (212) 708-9757, meg_blackburn@moma.org

For downloadable images, please visit www.moma.org/press.

No. 82

Public Information: The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019

Hours: Films are screened Wednesday-Monday. For screening schedules, please visit www.moma.org.

Film Admission: \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only.) The price of a film ticket may be applied toward the price of a Museum admission ticket when a film ticket stub is presented at the Lobby Information Desk within 30 days of the date on the stub (does not apply during Target Free Friday Nights, 4:00–8:00 p.m.). Admission is free for Museum members and for Museum ticketholders.

The public may call (212) 708-9400 for detailed Museum information. Visit us at www.moma.org.

SCREENING SCHEDULE

To Save and Project: The Seventh MoMA International Festival of Film Preservation

October 24–November 16, 2009

Saturday, October 24

- 8:00** **MoMA Presents: John Cassavetes' *A Woman under the Influence*.** 1974. USA. Written and directed by John Cassavetes. With Gena Rowlands, Peter Falk. Inaugurating its seventh annual film preservation festival, *To Save and Project*, the Department of Film presents a special theatrical run of John Cassavetes' masterpiece, preserved by UCLA Film & Television Archive in association with Faces Distribution, with funding provided by GUCCI and The Film Foundation. Gena Rowlands, who introduces the opening night screening on October 24, gives one of the great performances in film history. So ravaged, vulnerable, and mercurial is she as Mabel, the housewife and mother of the film's title, that one is astonished to rediscover Peter Falk's own heartrending performance as her loving yet helpless husband, along with Cassavetes' mother Katherine as the domineering Mama Longhetti and the children who lead the ensemble cast. "An awfully tough film," Cassavetes would later remark, "...enormously funny and enormously painful." 155 min. **Introduced by Gena Rowlands.**

Sunday, October 25

- 1:00** ***Nanook of the North*.** 1922. USA. Directed, photographed, edited, and co-produced by Robert Flaherty. MoMA presents the world premiere of its newly restored and tinted original silent release of Flaherty's landmark debut film. A pioneering work of "fictionalized" nonfiction cinema—which seems as timely and provocative as ever in today's age of staged film reenactments—*Nanook* is a dramatic portrait of Inuit culture, ritual, and survival in the harsh northern wilderness, famous for its walrus hunt and igloo-building scenes. British critic Iris Barry (later to become MoMA's first film curator) described *Nanook* in 1926 as an "enchanting romance," and Sergei Eisenstein would remark, "We Russians learned more from *Nanook* than from any other foreign film. We wore it out, studying it. That was in a way our beginning." Silent, with piano accompaniment by Steve Sterner. Approx. 75 min.
- 2:30** **MoMA Presents: John Cassavetes' *A Woman under the Influence*.** (See Saturday, October 24.)
- 6:00** ***Le Amiche*.** 1955. Italy. Directed by Michelangelo Antonioni. With Eleonora Rossi Drago, Valentina Cortese. Antonioni's first great success, awarded the coveted Silver Lion at Venice in 1955, is a coolly dispassionate portrayal of young socialite women in Rome and Turin. Forging the modernist style for which he would become legendary, Antonioni depicts the circle of women—their creative aspirations, bourgeois mores, petty jealousies, and ill-fated romances—with an emotional detachment that exposes an underlying sense of isolation, aimlessness, and longing. Restored by Cineteca di Bologna at L'Immagine Ritrovata with funding provided by GUCCI and The Film Foundation. In Italian; English subtitles. 104 min.

Monday, October 26

- 4:30** **MoMA Presents: John Cassavetes' *A Woman under the Influence*.** (See Saturday, October 24.)
- 8:00** ***Senso*.** 1954. Italy. Directed by Luchino Visconti. With Alida Valli, Farley Granger. This masterpiece of Italian cinema is one of the most glorious color films ever made. Visconti's love of spectacle, and of Old World opulence weighed down by centuries of culture and history, were counterbalanced by his insistence on naturalism and restraint in

his actors' performances. Never was this more evident than in *Senso*, his triumphantly operatic tragedy about the destructive love affair between an Italian countess and a young Austrian officer (played with heartrending subtlety by Valli and Granger) during the *Risorgimento* of the mid-1860s. Restored by Studiocanal, Centro Sperimentale di Cinematografia/Cineteca Nazionale, Cineteca di Bologna/L'Immagine Rivivata. Funding provided by GUCCI, The Film Foundation, and Comitato Italia 150. In Italian; English subtitles. 123 min.

Wednesday, October 28

4:30 *Senso*. (See Monday, October 26, 8:00.)

8:00 MoMA Presents: John Cassavetes' *A Woman under the Influence*. (See Saturday, October 24.)

Thursday, October 29

4:30 *Le Amiche*. (See Sunday, October 25, 6:00.)

8:00 MoMA Presents: John Cassavetes' *A Woman under the Influence*. (See Saturday, October 24.)

Friday, October 30

4:30 MoMA Presents: John Cassavetes' *A Woman under the Influence*. (See Saturday, October 24.)

8:00 *The King of Marvin Gardens*. 1972. USA. Directed by Bob Rafelson. Screenplay by Jacob Brackman. With Jack Nicholson, Bruce Dern, Ellen Burstyn. After the success of *Five Easy Pieces*, Rafelson and Nicholson reunited to make this underappreciated but key work of 1970s Hollywood cinema, a corrosive vision of the American Dream that is a ghostly echo of our own present times. The deserted boardwalks and seedy, decaying splendor of out-of-season Atlantic City—haunted and ethereal in Laszlo Kovacs's cinematography—form the wintry backdrop to this drama of two brothers, a late-night talk show host and a restless ex-con, who get mixed up with the mob while hatching a get-rich-quick scheme to open a South Seas gambling resort. Preserved by Sony Pictures Repertory. 103 min. **Introduced by Grover Crisp, Senior Vice President of Asset Management, Film Restoration & Digital Mastering, Sony Pictures Repertory.**

Saturday, October 31

2:00 *The Professionals*. 1966. USA. Written and directed by Richard Brooks. With Burt Lancaster, Lee Marvin, Robert Ryan, Claudia Cardinale, Jack Palance, Woody Strode. Featuring an all-star cast and stunning widescreen Technicolor cinematography by the great Conrad Hall, Brooks's underrated Western anticipates Sam Peckinpah's *The Wild Bunch* (1969) and *Pat Garrett and Billy the Kid* (1973) with its gripping action sequences and its themes of loyalty and heroism. A ragtag band of mercenaries storms into revolutionary 1917 Mexico to rescue the wife of a wealthy Texas rancher, only to discover that she has fallen for her bandit kidnapper. Preserved by Sony Pictures Repertory. 117 min. **Introduced by Grover Crisp.**

5:00 *Screen Shots*. 1933. USA. Frank Capra takes us behind the scenes at the Columbia Pictures studio, where he's busy making *The Bitter Tea of General Yen*. 10 min.
Forbidden. 1932. USA. Directed by Frank Capra. With Barbara Stanwyck, Adolphe Menjou, Ralph Bellamy.

A major influence on John Cassavetes, Capra was, by the early 1930s, one of Hollywood's most celebrated and successful directors. His subversive, satirical, even caustic portraits of hallowed American institutions including the church (*The Miracle Woman*), Wall Street (*American Madness*), and marriage (*Ladies of Leisure*, *Platinum Blonde*) were an important strain of his remarkable pre-Code period. In *Forbidden*, Stanwyck shows off her seemingly boundless range as Lulu Smith, a prim, self-sacrificing librarian who reinvents herself during luxury cruise to Havana, becoming an independent, uninhibited "new woman" and the "lonely hearts" columnist for a big city paper. Preserved by Sony Pictures Repertory. 83 min. **Introduced by Grover Crisp.**

8:00 *Nanook of the North*. Silent, with piano accompaniment by Donald Sosin. (See Sunday, October 25.)

Sunday, November 1

2:30 *The King of Marvin Gardens*. (See Friday, October 30, 8:00.)

5:30 Women's Film Preservation Fund Program

MoMA celebrates its ongoing relationship with New York Women in Film and Television by presenting works preserved through its Women's Film Preservation Fund.

Three Short Films by Margaret Conneely. Chicago amateur filmmaker Conneely offers a wonderful snapshot of mid-century Midwestern America in her idiosyncratic and often wickedly funny short films: *Mister E* (1959), in which a housewife enlists a girlfriend and a mannequin to take revenge on her wayward husband; *The '45* (1961), a comical drama involving a woman and a gun; and *Chicago: City to See in '63* (1962), a city symphony created to boost attendance at the Photographic Society of America's annual conference. Preserved by Chicago Film Archive. 30 min.

***Christine of the Big Tops*.** 1926. USA. Directed by Archie Mayo. With Pauline Garon. A romantic circus melodrama by Sonya Levien, the screenwriter responsible for Frank Borzage's *Lucky Star* (1928), John Ford's *Drums along the Mohawk* (1939), William Dieterle's *The Hunchback of Notre Dame* (1939), and Curtis Bernhardt's *Interrupted Melody* (1955), for which she won an Academy Award. Preserved by George Eastman House. Silent; piano accompaniment by Ben Model. Approx. 65 min.

Monday, November 2

4:30 *Screen Shots and Forbidden*. (See Saturday, October 31.)

7:00 **Mama, Don't Take My Kodachrome Away! A Celebration of Home Movies.** For the first time in *To Save and Project*, we dedicate an entire program to home movies, offering an exciting glimpse into the private lives of Alfred Hitchcock and Joan Crawford; the New Orleans films of Helen Hill; small gems from Nashville's Country Music Hall of Fame; and three home movies that have been named to the National Film Registry: Wallace Kelley's *Our Day* (1938), Robbins Barstow's *Disney Land Dream* (1956), George Ingmire's *Think of Me First as a Person* (1960s-1970s/2006). Before the advent of video, families captured their lives on 8mm and Super 8mm, 16mm, and sometimes even 35mm film. With every passing year, these home movies become an increasingly important part of our collective memory and our national heritage. Preserved prints courtesy Academy Film Archive, George Eastman House, Harvard Film Archive, Country Music Hall of Fame, and others. Program 100 min.

Wednesday, November 4

4:30 **Women's Film Preservation Fund Program.** (See Sunday, November 1, 5:30.)

7:00 **Jean Epstein and Stanley Kubrick: At Sea**
Mor vran. 1930. France. Directed by Jean Epstein.

No less an authority than Henri Langois wrote that “[*Mor vran*] is one of the most beautiful documentaries in the history of French film, a true poem about Brittany and the sea. It was shot four years before Robert Flaherty’s *Man of Aran*, providing inspiration for the later film’s most beautiful sequences. In *Mor vran* we can feel in every moment...Epstein’s science, his poetic vision that transfigures things, and it explains how he could write statements like ‘the actor who gave me the most satisfaction was the island of Ouessant with all the people who live there and all the water’.” (*Cahiers du cinéma*, 1953). Preserved by the Cinémathèque Française. In French; English subtitles. 26 min.

The Seafarers. 1953. USA. Directed and photographed by Stanley Kubrick. The Seafarers International Union (SIU) commissioned Kubrick, then twenty-five years old, to make a short color documentary extolling the virtues of union membership. The result is a somewhat factual, somewhat romanticized portrait of the seafaring industry, depicting merchant seamen at work and at rest, and the union that ensures their job security, welfare, and retirement. The 16mm reversal print held in the MoMA collection—the source of this new 35mm print—is thought to be the only surviving film material. Preserved by The Museum of Modern Art with funds provided by The Film Foundation and The Franco American Cultural Fund. 29 min.

Thursday, November 5

4:00 **Jean Epstein and Stanley Kubrick: *At Sea***. (See Wednesday, November 4, 7:00.)

7:00 ***Hanyo (The Housemaid)***. 1960. South Korea. Written, directed, and edited by Kim Ki-young. With Lee Eun-shim, Kim Jin-kyu, Ju Jeung-nyeo. Celebrated as one of the greatest Korean films of all time, *Hanyo* is an intense psychosexual chamber piece about a composer who nearly destroys his family by sleeping with the new housemaid, a disturbed woman who likes to catch rats with her bare hands. Kim Ki-young is a major influence on today’s generation of South Korean filmmakers, including Kim Ki-duk and Bong Joon-ho; comparing him to Luis Buñuel, *Cahiers du cinéma* critic Jean-Michel Frodon writes that Kim “[probes] deep into the human mind, its desires and impulses, while paying sarcastic attention to the details....[The] shocking nature of the film is both disturbing and pleasurable...” Restored by the Korean Film Archive with the support of The World Cinema Foundation, a nonprofit organization founded by Martin Scorsese and dedicated to the preservation of films from developing and non-Western countries. In Korean; English subtitles. 110 min.

Friday, November 6

4:00 ***The Professionals***. (See Saturday, October 31, 200.)

7:00 ***Beröringen (The Touch)***. 1971. Sweden. Written and directed by Ingmar Bergman. With Bibi Andersson, Max von Sydow, Elliott Gould. “One of Bergman’s lesser-known films, *The Touch* is a low-key, intimate drama set on the island of Gotland, just south of the filmmaker’s home in Fårö. Andersson creates a finely tuned portrayal of a woman facing a midlife crisis as she has an adulterous affair with an American archaeologist. The sparsely lit, claustrophobic interiors and subdued autumnal exteriors are beautifully photographed by cinematographer Sven Nykvist. *The Touch*, a Swedish-U.S. co-production, was shot and released in two versions: one with Swedish and English dialogue, and one entirely in English. The original bilingual version—the version released in Sweden and now presented in this festival—has been unavailable for a long time” (Jon Wengström). Restored by The Swedish Film Institute. In Swedish and English; English subtitles. 115 min.

Ingmar Bergman. 1972. Sweden. Directed by Stig Björkman. In this fascinating film about the making of *The Touch*, Bergman rehearses with actors Andersson, von Sydow, and Gould; discusses set-ups with cinematographer Nykvist; and

talks in depth about his views on directing. Preserved by The Swedish Film Institute. In Swedish; English subtitles. 55 min. Both screenings introduced by Jon Wengström, Curator of Archival Film Collections, The Swedish Film Institute, Stockholm.

Introduced by Wengström.

Saturday, November 7

8:00 Special Screening: Victor Sjöström's *The Phantom Chariot* with live musical accompaniment by the Matti Bye Ensemble. 1921. Sweden. Directed by Victor Sjöström. Screenplay by Sjöström, based on the novel by Selma Lagerlöf. With Sjöström, Hilda Borgström, Tore Svennberg.

A special screening of Sjöström's silent masterpiece, introduced by Jon Wengström with a hauntingly beautiful original score performed live by the Matti Bye Ensemble from Sweden. *The Phantom Chariot* solidified Sjöström's reputation in Europe, eventually leading to a career in Hollywood and an unforgettable role in Ingmar Bergman's *Wild Strawberries* (1957). Seeking the company of friends and alcohol on New Year's Eve, David Holm (Sjöström) abandons his impoverished family. As he reflects on a life of miserable misdeeds—portrayed through a series of evocative flashbacks and densely layered photography—he becomes convinced that he will die and be condemned to drive “the Phantom Chariot” in expiation of his sins. Tinted print restored by The Swedish Film Institute. Silent; with Swedish and English intertitles. Approx. 106 min. **Introduced by Wengström; live musical accompaniment by the Matti Bye Ensemble.**

Sunday, November 8

2:30 Special Screening: Benjamin Christensen's *Häxan: Witchcraft through the Ages* with live musical accompaniment by the Matti Bye Ensemble. 1922. Sweden. Written and directed by Benjamin Christensen. With Christensen, Maren Pedersen, Clara Pontoppidan.

“*Häxan* is arguably the most original and impressive of all Swedish silent films, and today is still a technically and cinematographically astonishing achievement. An eccentric mixture of didactic lecture and spectacular dramatization, *Häxan* recounts popular beliefs in the devil and superstition throughout the ages—with director Christensen himself playing Lucifer—and through striking imagery depicts the hypocrisy, sexual repression, and witch hunts of medieval times. Christensen was Danish, as was most of the cast and crew, but the film was entirely financed by the Swedish production company Svensk Filmindustri, which gave Christensen unprecedented artistic freedom and an enormous budget” (Jon Wengström). Tinted print restored by The Swedish Film Institute. Swedish and English intertitles. Approx. 104 min. **Introduced by Jon Wengström; live musical accompaniment by the Matti Bye Ensemble.**

5:30 *Beröringen (The Touch)* and *Ingmar Bergman*. Introduced by Wengström. (See Friday, November 6, 7:00.)

Monday, November 9

4:00 *Mama, Don't Take My Kodachrome Away! A Celebration of Home Movies*. (See Monday, November 2, 7:00.)

Wednesday, November 11

4:30 *Gamperaliya (The Changing Village)*. 1964. Ceylon (Sri Lanka). Directed by Lester James Peries. Screenplay by Reggie Siriwardena, based on the novel by Martin Wickremasinghe. With Punya Hiendeniya, Henry Jayasena, Wikrema Bogoda. Lindsay Anderson, who joined Satyajit Ray in awarding *Gamperaliya* the Grand Prize at the 1965 Delhi Film Festival, praised Peries's beautiful film for “its elegiac, near-Chekhovian grace.” Made at a pivotal moment in Sri Lanka's history, as colonial caste

society was being undermined by rising ethnic, religious, and class tensions, the film centers on the impossible love between a young Ceylonese teacher of English, who represents the emergent middle class, and a village girl whose aristocratic family faces declining fortunes. Restored by UCLA Film and Television Archive, with funds from The Stanford Theatre Foundation. In Sinhala; English subtitles. 105 min.

- 8:00** *Die Abenteur des Prinzen Achmed (The Adventures of Prince Achmed)*. 1926. Germany. Directed by Lotte Reiniger. On November 11, the artist Kara Walker introduces one of the greatest animated films of all time—indeed, the earliest feature-length animation believed to still exist: Lotte Reiniger's magical retelling of tales from *A Thousand and One Nights*. Reiniger, a pioneer of silhouette animation, would later recall of her collaborators on *Prince Achmed* that "Walter Ruttmann invented and created wonderful movements for the magic events, fire, volcanoes, battles of good and evil spirits, and Berthold Bartosch composed and cut out movement of waves for a sea storm, now a household [conceit] in animation but something quite new at the time." Silent; piano accompaniment by Ben Model. Tinted print preserved by the Deutsches Filmmuseum, Frankfurt; courtesy Milestone Films. 73 min. **Introduced by Kara Walker.**

Thursday, November 12

- 4:00** *Gamperaliya (The Changing Village)*. (See Wednesday, November 11, 4:30.)
- 7:00** *Loin du Viêt Nam (Far From Vietnam)*. 1967. France. Produced by Chris Marker and S.L.O.N. Directed by Alain Resnais, William Klein, Joris Ivens, Agnès Varda, Claude Lelouch, Jean-Luc Godard. "A group of European filmmakers have put together a collective scenario composed of fact and fiction which, intentionally or not, makes an unequivocal statement of dissent. The views expressed are as individual as the personalities of the directors involved...but together they fuse into a composite reaction against a war being fought in a faraway place and dispassionately reported in the American press in terms of 'kill ratios'....The reality of Vietnam is the conflict between the richest society in the world and one of the poorest, a conflict eloquently suggested in the contrast between the film's opening sequence—the daily loading of bombs into aircraft-carriers in the Gulf of Tonkin—and newsreel footage of the people of Hanoi running to cover their pathetically inadequate improvised shelters....The dilemma for these filmmakers, and for us, is that we are 'far from Vietnam,' conscious both of our involvement and of the impotence forced on us by our non-revolutionary society" (David Wilson, *Sight and Sound*, 1967). Restored by the Archives françaises du film du CNC; courtesy Sofracima. In French, English subtitles. 115 min.

Friday, November 13

- 4:30** *Benjamin Christensen's Håxan: Witchcraft through the Ages*. Piano accompaniment by Ben Model. (See Sunday, November 8, 2:30.)
- 7:00** *Le joli mai*. 1963. France. Directed by Chris Marker, Pierre Lhomme. Marker had recently made essay films about contemporary Israel and Cuba—films with a decidedly revolutionary bent—when in the spring of 1962 he decided, for the first time, to take the pulse of his own country. With the French-Algerian War coming to a bitter and brutal end, Marker joined now-legendary cameraman Pierre Lhomme in conducting hours of interviews on the streets of Paris. The result is a fascinating political and social document, a snapshot of French citizens reflecting on the meaning of happiness, whether personal or collective, even as they confess anxiety about the future of their families and their nation. Restored by the Archives françaises du film du CNC, this original French release version features voiceover narration by Yves Montand, through which Marker offers his own wry and poignant commentary—as he does with some cleverly revealing

interpolations of image and sound—and music by Michel Legrand. Courtesy Sofracima. In French; English subtitles. 163 min.

Saturday, November 14

1:30 *Le joli mai*. (See Friday, November 13, 7:00.)

5:00 *Loin du Viêt Nam (Far From Vietnam)*. (See Thursday, November 12, 7:00.)

7:30 *L'Argent*. 1928. France. Directed by Marcel L'Herbier. The glorious new restoration of *L'Argent* confirms Marcel L'Herbier as one of the most radically avant-garde and influential commercial filmmakers of the silent era. An epically expensive and dazzlingly staged Franco-German coproduction, *L'Argent* transposes Emile Zola's 1891 novel about capitalist greed and its catastrophic, all-too-familiar consequences from the French Second Empire to the decadent glitter of Art Deco Paris. Aristide Saccard (Piere Alcover), a business tycoon, schemes to inflate the stock value of his company, Bank Universal, by duping aviator Jacques Hamelin (Henry Victor) into participating in a publicity stunt involving a transatlantic quest for oil; also drawn into the wanton proceedings are Hamelin's naively complicit wife (Marie Glory) and Saccard's cunning former mistress (Brigitte Helm, of *Metropolis* fame). In the estimation of cinema historian Noël Burch, L'Herbier's use of vast architectural spaces to dwarf his characters, his exhilarating camera movements, and his claustrophobically tight, low-angle shots "[anticipate] by twenty years Orson Welles's and Michelangelo Antonioni's film styles at their most sophisticated." Restored by the Archives françaises du film du CNC. Silent; with French and English intertitles. Piano accompaniment by Donald Sosin. 165 min.

Sunday, November 15

1:30 *L'Argent*. (See Saturday, November 14, 7:30.)

5:30 *Die Abenteuer des Prinzen Achmed (The Adventures of Prince Achmed)*. (See Wednesday, November 11, 8:00.)

Monday, November 16

4:30 *Hanyo (The Housemaid)*. (See Thursday, November 5, 7:00.)