



FILM

NEW FILMS
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UCLA'S FESTIVAL
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Film Events

New Masters of European Cinema:
The Korean Wedding Chest (Die Koreanische Hochzeitstruhe)
 Ulrike Ottinger in person
 Washington premiere
Sunday October 4 at 4:30

Art, narrative, and ethnography coalesce in *The Korean Wedding Chest*, German filmmaker Ulrike Ottinger's serene account of an elegant ancient tradition: the Korean wedding rite. "Like a polite guest, Ottinger never interrupts, but instead allows her poetic images to speak for themselves as old and new Korea marry"—Myrocia Watamaniuk. (Ulrike Ottinger, 2008, 35 mm, Korean, English, and German with subtitles, 82 minutes)

Tevere (Tiber)
Thursday October 29 and Friday October 30 at 12:30
Saturday October 31 at 1:00

As the camera navigates a route along the banks of Rome's famous watercourse, *Tevere* becomes a rich historical and sociological document, filled with relics, surprises, and obscure spots that have inspired generations of painters, poets, novelists, and filmmakers. (Catia Ott, 2008, digital beta, 52 minutes) *The director will introduce the screening on October 31.*

Herb and Dorothy
Friday November 27 at 12:30
Wednesday–Friday December 16–18 at 12:30
Wednesday December 30 at 12:30

With modest means and great enthusiasm, collectors Herb and Dorothy Vogel began buying contemporary art together in the 1960s, eventually amassing in their small New York apartment one of the finest collections in the country. Their astonishing story is documented in this award-winning work. (Megumi Sasaki, 2008, HD-Cam, 89 minutes)



The Crowd
 Dennis James on theater organ
Saturday November 28 at 1:00

King Vidor's late silent masterpiece, *The Crowd*, may deny its ambitious average-guy hero (James Murray) a chance to rise above the masses and achieve the American dream of success, but the film remains a treasured cinematic milestone. Filled with style and wit, *The Crowd* is an "early domestic attempt at the European art film"—David Thomson. (King Vidor, 1928, 35 mm, silent with live music, 100 minutes)

Lecture / Screening:
American Visionary Filmmakers and the Heritage of Emerson
 Illustrated discussion by P. Adams Sitney
Sunday December 6 at 2:00

Distinguished film historian, theorist, and professor of visual arts at Princeton University, P. Adams Sitney discusses American avant-garde cinema as fulfillment of the promise of an American aesthetic, an idea first defined by Ralph Waldo Emerson. Four films follow his lecture: *Arabesque for Kenneth Anger* (Marie Menken); *Visions in Meditation #2—Mesa Verde* (Stan Brakhage); *Gloria* (Hollis Frampton); and *Gently Down the Stream* (Su Friedrich). (Approximate total running time, 120 minutes) *This program is made possible by funds given in memory of Rajiv Vaidya.*

Black Orpheus (Orfeu Negro)
Fiftieth Anniversary Screening
Sunday December 6 at 5:00

Fifty years after its initial release, this retelling of the Orpheus myth in the streets of a Rio de Janeiro ghetto during Carnival retains all of its endearing enchantments. Foretelling the arrival of a new wave in Brazilian film, *Black Orpheus* combines poetry, naturalism, fantasy, and even voodoo. (Marcel Camus, 1958, 35 mm, Portuguese with subtitles, 105 minutes)

Dreyer's Two People
Saturday December 12 at 1:00

A chamber piece that Carl Theodor Dreyer nearly renounced when he was unable to get the two actors he most wanted, this unusual one-act takes place during the course of a day. A wife, in spite of her deepest affection, ruins her husband's career. The husband, on the face of things, is involved in a murder. As for its place in Dreyer's oeuvre, *Two People* "opens a path to *Ordet*" —David Bordwell. (Carl Theodor Dreyer, 1944–1945, 35 mm, Danish with subtitles, 78 minutes)

The Little Match Girl (La petite marchande d'allumettes)
 Andrew Simpson on piano
Saturday December 19 at 1:00

Hans Christian Andersen's timeless tale of the poor little match seller who finds happy fantasies of holiday feasts when she strikes her own matches was filmed by Renoir and Tédesco as they generated raw electricity from an automobile motor and improvised their lighting. (Jean Renoir and Jean Tédesco, 1928, 35 mm, silent with live music, 40 minutes)

New Films from Hungary: Selections from Magyar Filmszemle

Hungary's presence on the global cinematic stage is celebrated each year at Magyar Filmszemle, a showcase of Hungarian premieres now in its fortieth year. Reflecting the rich variety of Hungarian film culture, this selection is culled from recent Filmszemle and includes an homage to the Budapest collective Katapult Film, a league of young filmmakers who support each other's projects with technical support and production assistance. The series is presented in association with the Hungarian Cultural Center, New York, with special thanks to Krisztina Danka, Magda Zalán, Kati Vajda, and Filmunió.

Prank
Saturday October 3 at 2:00

The regimented routines and discordant conflicts of a 1912 Catholic boarding school create the mysterious dramatic core of *Prank*, adapted from Dezső Kosztolányi's popular novella *Tréfa*. László Seregi's cinematography and

Péter Horgas’ production design add beauty to this work that won top prize for direction at the 2009 Filmszemle. (Péter Gárdos, 2008, 35 mm, Hungarian with subtitles, 93 minutes)

Iszka’s Journey

Saturday October 3 at 4:00

A finely tuned tale of poor villagers in Transylvania’s Zsil River valley, *Iszka’s Journey* centers on somber, resilient young Iszka, who abandons her family only to be pulled into an orphanage and abduction. The cinema verité tone and spare beauty derive from Francisco Gózon’s camera, Razvan Radu’s art direction, and Mária Varga’s resplendent performance as Iszka. (Csaba Bollók, 2007, 35 mm, Hungarian with subtitles, 92 minutes)

Miss Universe of 1929

Saturday October 10 at 12:30

The delicate story of cousins Lisl Goldarbeiter and Marci Tänzer, both born in 1907 to a middle-class Austro-Hungarian Jewish family, is retold through Marci’s home movies of Lisl, whose rise to beauty pageantry stardom culminated in her crowning as the first Miss Universe. (Péter Forgács, 2006, digital beta, German with subtitles, 70 minutes)

Salute to Katapult Film:

White Palms

preceded by **411-Z**

Iván Angelusz in person

Saturday October 10 at 2:30

Katapult Film Ltd., a collective formed in Budapest by protégés of Hungarian master filmmaker Sándor Simó, includes some of the most promising directorial talent in contemporary Hungary. In Katapult’s *White Palms*, a gifted gymnast arrives in Calgary, Canada, to coach. As he struggles to settle into a new life in an unfamiliar land, his old-world past starts intruding on his performance. (Szabolcs Hajdu, 2006, 35 mm, English, Hungarian, Russian with subtitles, 100 minutes)

411-Z’s metaphorical tale takes place within a ship on the Danube whose captain is, literally, out to lunch. (Dániel Erdélyi, 2007, 35 mm, 5 minutes)

Salute to Katapult Film:

Overnight

preceded by **Urlicht**

Ferenc Török and Diana Groó in person

Sunday October 11 at 4:30

Probing the murky and ruthless world of international finance, *Overnight*’s young broker Péter Vas tries to settle a complex twenty-four-hour global transaction, only to witness the process go awry. The film is the final piece in this director’s three-part study of his peers—the generation that came of age after the breakup of the Eastern Bloc. (Ferenc Török, 2008, 35 mm, Hungarian with subtitles, 105 minutes)

Preceding *Overnight*, *Urlicht* is an operatic dream about a young woman’s fear of trains. (Diana Groó, 2006, Hungarian with subtitles, 15 minutes)

Man from London

Saturday October 17 at 4:00

Transforming a Georges Simenon mystery novel into a haunting art film is a task meant for virtuoso auteur Béla Tarr. A morose dock worker (Miroslav Krobot) silently watches the clandestine transfer of a briefcase full of British bills. As his minimal plot unfolds, Tarr creates a series of mesmerizing tableaux, “a typically Tarrian world marked by long passages of [striking] stasis and silence” —Dimitri Eipides. (Béla Tarr, 2007, 35 mm, Hungarian with subtitles, 135 minutes)

Delta

Saturday October 24 at 4:30

Kornél Mundruczó’s self-assured approach has garnered praise from international festivals, and his new film set in Romania’s lush Danube delta is no exception. A man and his estranged sister relocate to the riverbank, setting up a subsistence lifestyle that triggers problems in the local community. “The images reinforce the timeless primeval tragic elements” —Ron Holloway. (Kornél Mundruczó, 2008, 35 mm, Hungarian with subtitles, 92 minutes)

The Silesian Trilogy

One of the most revered of Poland’s postwar cinematic auteurs, Kazimierz Kutz (b. 1929) began his career in the mid-1950s as an assistant to Andrzej Wajda. A native of Silesia, a vast and historically rich region in the heart of central Europe, Kutz is best known for this triptych—a poetic tribute to the land, traditions, and populations of Silesia. Presented through the courtesy of Waldemar Izdebski, Polish National Film Archive (Filmoteka Narodowa), Polish Film Institute, and Embassy of the Republic of Poland.

Salt of the Black Earth

Kazimierz Kutz in person

Sunday October 18 at 4:30

“I wanted to create an artistic mythology about Silesia, one that would enoble the region,” Kazimierz Kutz said of *Salt of the Black Earth*, a ballad of seven brothers who join the Silesian uprising of 1919. “The patriarch of the family, taciturn old Basista, embodies the great Pole, a staunch defender of his own system of values. Equally important is the landscape—a juxtaposition of two worlds—a land dark with fumes and slag heaps, and Poland with its idyllic landscape of green fields” —Polish Film Institute. (Kazimierz Kutz, 1969, 35 mm, Polish with subtitles, 99 minutes)

Pearl in the Crown

Saturday October 24 at 2:00

Set a decade later in the 1930s, part two of the trilogy is built around three strains: the colorful family festivities of the mining communities; life underground in the mines; and the meanings conveyed through all these rituals—solidarity, history, and tradition. (Kazimierz Kutz, 1972, 35 mm, Polish with subtitles, 111 minutes)

The Beads of One Rosary

Sunday October 25 at 4:30

The final segment, set in the late 1970s, portrays a retired miner losing his soul when forced to live in a contemporary world of material comforts, a world he considers shallow and dangerous, uprooting connections to the past. “The film shows clear signs of maneuvering between censors...but it carries a warning and is an upsetting testimony to the times” —Polish Film Institute. (Kazimierz Kutz, 1979, 35 mm, Polish with subtitles, 98 minutes)

Brit Noir

Dark dramas played out on damp streets were familiar staples in mid-century Britain. From the late 1930s with Brian Desmond Hurst’s *On the Night of the Fire*, through the 1940s and 1950s with Carol Reed’s *The Third Man* and Jules Dassin’s *Night and the City*, “Brit noir” was a mix of true films noirs and noirish, low-budget B-movies with location shooting, shadowy sets, and (sometimes) femmes fatales. This series was organized in association with Bruce Goldstein and Film Forum, with special thanks to the British Film Institute, Park Circus, and Tamasa.

The October Man

Friday October 30 at 3:00

When a bus collision claims the life of a dear friend’s daughter, chemist John Mills is guilt-ridden and attempts suicide. Later, fellow boarding-house resident Molly (Kay Walsh) is murdered, and Mills fears he might be a psychotic killer. “Very much in the Hitchcock/Lang tradition” —William K. Everson. (Roy Baker, 1947, 35 mm, 110 minutes)

On the Night of the Fire

followed by **They Drive by Night**

Saturday October 31 at 3:00

Normally mild-mannered Newcastle barber Ralph Richardson is pulled into a seamy blackmail scheme after one false move. On location in northeast England, *On the Night of the Fire*’s noir ambience is aided by Gunther Krampf’s expressionistic lighting and a climactic multi-alarm blaze. (Brian Desmond Hurst, 1939, 35 mm, 94 minutes)

Ex-convict Shorty (Emlyn Williams) finds his former mistress murdered. Then, a long-distance lorry driver and a hostess at the Palais de Danse try to help. Filled with lively lowlife characters, *They Drive by Night* is “an enormously sympathetic movie that time forgot” —Elliott Stein. (Arthur Woods, 1938, 35 mm, 84 minutes)



Night and the City

Friday November 6 at 3:00

Small-time club owner Harry Fabian (Richard Widmark) concocts a scheme to run London’s wrestling rackets—but instead runs headlong into the big-time bosses. With masterful location shooting from the docks of the East End to Trafalgar, *Night and the City* makes London a “dark, sad city of the imagination” —Colin McArthur. (Jules Dassin, 1950, 35 mm, 95 minutes)

The Criminal

Saturday November 7 at 2:00

John Dankworth’s jazz score and Robert Krasker’s dusky images emphasize an edgy mood in Joseph Losey’s gangland thriller, based loosely on the life of mobster Albert Dimes. “A controversial exposé of prison life and the underworld” —Pacific Film Archive. (Joseph Losey, 1960, 35 mm, 97 minutes)

Seven Days to Noon

Friday November 13 at 3:00

Nuclear scientist Barry Jones threatens to blow up London by noon on Sunday unless Britain is willing to stop all atomic weapons research; his motive, he claims, is the long-term good of mankind. With help from a superb supporting cast, including a family of boarding-house cats, the Boulting brothers forged a strangely prescient picture of a contemporary terror. (John and Roy Boulting, 1950, 35 mm, 94 minutes)



I Met a Murderer
 also **The Upturned Glass**
Saturday November 14 at 12:30

On the lam after killing his wife, James Mason accepts a lift from novelist Pamela Kellino. A bond between the two begins to develop—though Mason might just be material for her next book. *I Met a Murderer*, wrote James Agee, “is graceful, gallant, resourceful . . . and better than most studio production.” (Roy Kellino, 1939, 35 mm, 79 minutes)

In *The Upturned Glass* brain surgeon James Mason cures a young woman’s blindness, then falls in love with her mother. When the mother is pronounced dead from a fall, Mason starts probing. (Lawrence Huntington, 1947, 35 mm, 90 minutes)

Brighton Rock
Sunday November 15 at 4:30

In a tawdry seaside town, as day-trippers dance to the bands on the pier and local folk pack the tearooms, Kolly Kibber keeps an eye open for Pinkie (Richard Attenborough), the razor-wielding head of a racecourse gang. Graham Greene’s script of the Boulting brothers’ adaptation of his own novel proves, in true noir fashion, “there are no heroes, only those who have been tainted by the darkness” —Cullen Gallagher. (John and Roy Boulting, 1947, 35 mm, 92 minutes)

Hell Drivers
Sunday November 29 at 4:00

Tough-as-nails truckers Stanley Baker and Patrick McGoohan face off—in and out of their lorries—while working for a shifty gravel-transport firm in the wilds of rural West Sussex. For blacklisted ex-Hollywood writer/director Enfield, *Hell Drivers* was the seventh production following a self-imposed exile in England. (Cy Enfield, 1957, 35 mm, 108 minutes)

Joseph Losey: American Abroad

Born in Wisconsin one hundred years ago, Joseph Losey (1909–1984) made his mark in American cinema as the insightful outsider who distilled his style in exile, in England. In the early 1950s, when his promising Hollywood career was threatened by blacklisting, Losey resettled in London. Within a decade he had launched a new life as a European auteur. A native aesthetic brilliance and committed social conscience led to associations with many artists—most notably with English playwright Harold Pinter. A selection of Losey’s rarely screened early work from the late 1940s through the 1960s, along with his three Pinter partnerships, is included in this series. Presented in association with the British Film Institute with special thanks to Harvard Film Archive, the Museum of Modern Art, and the Library of Congress. *Note: The Prowler and The Criminal by Losey are presented in other series.*

Accident
 preceded by **First on the Road**
 Introduction by Jay Carr
Sunday November 1 at 4:30

A recently restored Joseph Losey–Harold Pinter collaboration, *Accident’s* chain of interlocking events is set in motion by Dirk Bogarde as an Oxford don mired in emotional conflict with a group of friends and faculty. “As simple, as bafflingly perfect, and as difficult to take apart as a circle. . . . [Six characters] tear each other to pieces amid the droning calm of an English fall” —Tom Milne. (1967, 35 mm, 105 minutes)

First on the Road is Losey’s unusual promotional short for the Ford Motor Company. (1959, 35 mm, 12 minutes)

The Servant
Saturday November 7 at 4:00

In his earliest alliance with Harold Pinter, Losey critiques English class structures by observing a relationship between servant Dirk Bogarde and aristocrat James Fox. “The story of Faust . . . of a man and his alter ego, of one world swallowing another. . . . The screenplay is pure Pinter, with dialogue acting primarily as a ritualistic mask designed to conceal the characters’ misshaped lives” —British Film Institute. (1963, 35 mm, 115 minutes)

The Go-Between
Sunday November 8 at 4:30

Another Pinter-Losey alliance was *The Go-Between*, an adaptation of L.P. Hartley’s Edwardian novel and a nuanced analysis of the class system’s social taboos. The daughter of a patrician family (Julie Christie) carries on an affair with a local tenant farmer (Alan Bates) through the aid of a young boy, the couple’s go-between for trysts. “Losey’s supreme achievement. . . and one of the world’s great films” —Foster Hirsch. (1970, 35 mm, 116 minutes)

The Boy with Green Hair
Saturday November 14 at 4:00

A terse allegory of social intolerance through a child’s eyes, *The Boy with Green Hair* finds young war orphan Dean Stockwell snubbed by friends and townsfolk when his hair turns a mysterious color. Losey’s first Hollywood feature is “a fantasy of unusual charm, addressing itself to the wave of paranoia that accompanied the Cold War, and to everyday racism.” —Pacific Film Archive. (1948, 35 mm, 82 minutes)

M
Sunday November 22 at 4:30

Remaking Fritz Lang’s expressionist tale of a haunted child murderer, Losey moved the location from 1930s Berlin to 1950s Los Angeles. His version stands on its own as a great interpretation, admired for David Wayne’s lead performance. “The translation is faithful to Lang, to Losey, and to L.A.” —Judy Bloch. Preserved by the Museum of Modern Art with funding provided by The Film Foundation. (88 minutes, 35 mm, 1951)

The Lawless (The Dividing Line)
Friday November 27 at 2:30

Losey’s second Hollywood feature is, like his first, a study of community intolerance, a taut drama set among Mexican-American fruit-pickers in Southern California. “A courageous film, boasting among other things some very offbeat casting in supporting roles. Had the blacklist not changed the course of Losey’s career, America might well have had another Lang or Siodmak” —William K. Everson. (1949, 35 mm, 83 minutes)

The Sleeping Tiger
Friday November 27 at 4:15

The operatic tenor of Losey’s first British picture plays well with the talents of soon-to-be favorite lead actor Dirk Bogarde, cast as a career criminal caught in an odd social experiment at the home of psychiatrist Alexander Knox. “A fiercely energetic film (credited to producer Victor Hanbury) that transcends its limited budget and channels the resourcefulness of form that Losey learned on the stage and in the Hollywood studios” —Harvard Film Archive. (1954, 35 mm, 89 minutes)

King and Country
Saturday November 28 at 3:30

Callow working-class private Tom Courtenay deserts the English army after witnessing the Battle of Passchendaele and other wartime terrors from the trenches. Court-martialed, the young soldier is defended by Dirk Bogarde, the army’s lawyer assigned to the case. “The film is, in the end, a mystery of human experience on the subject of changes that are felt far more than they can be explained” —James Palmer. (1964, 35 mm, 88 minutes)



The Gypsy and the Gentleman

Saturday December 5 at 4:00

Losey's unusual period film "was elaborately designed," he said, "to give the effect of a series of Thomas Rowlandson prints." Although the director was not especially fond of it (period films were not his forte), *The Gypsy and the Gentleman* neatly expresses his position toward England's social system and introduces a young Melina Mecouri as the gypsy in her first English-speaking role. (1958, 35 mm, 103 minutes)

Recovered Treasure: UCLA's Festival of Preservation

UCLA Film & Television Archive's annual Festival of Preservation, now in its fifteenth year, is a brilliantly diverse showcase of the rare and the recognized, the engaging and the challenging, culled from the archive's extensive holdings. This selection of new preservation from the 2009 festival ranges from the first Sri Lankan independent film, to jazz-infused Vitaphone shorts of the early sound era, to rare melodramas by Frank Borzage. "What could be better than to sample the eclectic collection of rarities, oddities, and one-offs that this festival manages to rescue" —Kenneth Turan. With special thanks to Mimi Brody, the National Gallery presents ten programs from the fourteenth festival.

The Prowler

Saturday December 5 at 2:00

Wealthy Los Angeles housewife Evelyn Keyes, at home alone, is trailed by a peeping tom until conniving cop Van Heflin answers her call. With screenplay by Dalton Trumbo and Hugo Butler, *The Prowler* was Joseph Losey's final and most successful Hollywood creation before he emigrated to England. (Joseph Losey, 1951, 35 mm, 92 minutes)

Point of Order! preceded by Sunday

Saturday December 12 at 3:30

Assembled from kinescopes of the live gavel-to-gavel broadcasts of the 1954 Army-McCarthy hearings, *Point of Order* eschewed narration ("inherently condescending," said director De Antonio) and shaped its rigorous viewpoint entirely through editing. (Emile de Antonio and Daniel Talbot, 1963, 35 mm, 97 minutes)

Sunday utilized then-new portable recording technologies to capture a crowd of folksingers confronting police in Washington Square Park (Dan Drasin, 1961, 35 mm, 17 minutes)

A Woman Under the Influence

Sunday December 13 at 4:30

Thirty-five years after its initial release, screenwriter-director John Cassavetes' masterpiece still retains its original raw power as an impassioned portrayal of a blue-collar family in turmoil. Gena Rowlands' tour de force performance as Mabel Longhetti, wife and mother struggling to tame her anarchic nature, won her a Golden Globe and an Oscar nomination. (John Cassavetes, 1974, 35 mm, 155 minutes)

Song o' My Heart also Young America

Saturday December 19 at 2:30

Irish tenor John McCormack made his talking picture debut as a disconsolate concert singer who retires to a country village only until the return of his former sweetheart rejuvenates his career. (Frank Borzage, 1930, 35 mm, 85 minutes)

In *Young America*, Borzage's usual pair of young lovers is upstaged by two male school chums in their teens, Art Simpson (Tommy Conlon) and Edward "Nutty" Beamish (Raymond Borzage, the director's nephew). (Frank Borzage, 1932, 35 mm, 71 minutes)

Secret Beyond the Door

Sunday December 20 at 2:00

"Hollywood's mooncalf affair with Freud, ending in an absurd instant cure for psychopathy... is fraught with Gothic overtones. Joan Bennett's heroine gradually realizes that—married to architect Michael Redgrave who literally and obsessively collects rooms in which murders have occurred—she must uncover the secret of the one room always kept locked" —Tom Milne. (Fritz Lang, 1948, 35 mm, 99 minutes)

Ruthless

Sunday December 20 at 4:00

Director Edgar G. Ulmer's 1940s psycho-melodrama is worthy of rediscovery. A flashback-structured tale of a sociopath's remorseless drive for station and wealth, the undercurrent of emotional violence is personified in a remarkable and starkly muted performance by Zachary Scott. (Edgar G. Ulmer, 1948, 35 mm, 104 minutes)

The Brother from Another Planet

Saturday December 26 at 1:00

"Sayles gave the figure of the alien a revitalized punch by casting African American actor Joe Morton as a visitor from beyond the stars. After ditching his malfunctioning spaceship at Ellis Island, Morton's mute newcomer, known only as 'The Brother,' navigates the mores of Manhattan as he searches for a place to call home." —Cara King. (John Sayles, 1984, 35 mm, 108 minutes)

Return of the Secaucus 7

Saturday December 26 at 3:30

John Sayles' directorial debut is a frequently funny, occasionally melancholy look at the lives of a few formerly radical friends who gather for a reunion ten years after their arrest in Secaucus, New Jersey, en route to a demonstration in Washington. Preceding *The Big Chill* by several years, *Return of the Secaucus 7* was produced independently and shot with a cast of unknowns. (John Sayles, 1980, 35 mm, 110 minutes)

Vitaphone Varieties 1927–1931

Sunday December 27 at 2:00

The Vitaphone Corporation produced thousands of appealing shorts in the late 1920s featuring musicians, vaudeville acts, and radio stars, recording the soundtracks on large phonograph discs for synchronized playback. This mix, celebrating the often raucous talents that have made these shows must-see events, includes among others: *The Opry House* (1929); *Tex McLeod*, "A Rope and a Story" (1928); *Tal Henry and His North Carolinians* (1929); and *Helen Morgan*, "The Gigolo Racket" (1931). (35 mm, 110 minutes total)

Gamperaliya (Changing Village)

Sunday December 27 at 4:30

A cornerstone of Sri Lankan cinema, *Gamperaliya* launched "a revolution, not only in the way films were made but also in content... [director] Peries sought an alternative to the Bollywood-influenced melodramas that dominated commercial cinema... With an elegant narrative style comparable to Satyajit Ray's Apu Trilogy, [the film's] aesthetic choices also have a moral dimension" —David Chute. (Lester James Peries, 1964, 35 mm, Sinhala with subtitles, 110 minutes)

An ongoing program of classic cinema, documentary, avant-garde, and area film premieres occurs each weekend in the National Gallery's East Building Auditorium, 4th Street at Pennsylvania Avenue NW. Films are shown in original format. Programs are free of charge but seating is on a first-come, first-seated basis. Doors open approximately thirty minutes before each show. Programs are subject to change. For more information, visit our Web site at www.nga.gov/programs/film or call 202.842.6799.

The fall season features **Brit Noir**, a ten-part series of masterful postwar European cinema; **Joseph Losey: American Abroad**, a review of the director's early Hollywood career and first decade in England in celebration of the centennial of his birth; **New Films from Hungary: Selections from Magyar Filmszemle**, a unique assortment from the annual Hungarian showcase in Budapest; **The Silesian Trilogy** of Kazimierz Kutz, with the famed Polish director in person; and **Recovered Treasure: UCLA's Festival of Preservation**, presenting works from the vaults of one of the world's great archives. Special events this season include an evening with German director Ulrike Ottinger and a fiftieth anniversary screening of the Brazilian classic *Black Orpheus*.

FILM



Oct

3	SAT	2:00 4:00	New Films from Hungary Prank New Films from Hungary Iszka's Journey
4	SUN	4:30	Event New Masters of European Cinema: Korean Wedding Chest
10	SAT	12:30 2:30	New Films from Hungary Miss Universe of 1929 New Films from Hungary Salute to Katapult: White Palms; 411-Z
11	SUN	4:30	New Films from Hungary Salute to Katapult: Overnight; Urlicht
17	SAT	4:00	New Films from Hungary Man from London
18	SUN	4:30	The Silesian Trilogy: Salt of the Black Earth
24	SAT	2:00 4:30	The Silesian Trilogy: Pearl in the Crown New Films from Hungary Delta
25	SUN	4:30	The Silesian Trilogy: The Beads of One Rosary
29	THUR	12:30	Event Tevere (Tiber)
30	FRI	12:30 3:00	Event Tevere (Tiber) Brit Noir The October Man
31	SAT	1:00 3:00	Event Tevere (Tiber) Brit Noir On the Night of the Fire; They Drive by Night



Nov

1	SUN	4:30	Joseph Losey: American Abroad Accident; First on the Road
6	FRI	3:00	Brit Noir Night and the City
7	SAT	2:00 4:00	Brit Noir The Criminal Joseph Losey: American Abroad The Servant
8	SUN	4:30	Joseph Losey: American Abroad The Go-Between
13	FRI	3:00	Brit Noir Seven Days to Noon
14	SAT	12:30 4:00	Brit Noir I Met a Murderer; The Upturned Glass Joseph Losey: American Abroad The Boy with Green Hair
15	SUN	4:30	Brit Noir Brighton Rock
22	SUN	4:30	Joseph Losey: American Abroad M
27	FRI	12:30 2:30 4:15	Event Herb and Dorothy Joseph Losey: American Abroad The Lawless Joseph Losey: American Abroad The Sleeping Tiger
28	SAT	1:00 3:30	Event The Crowd (ciné-concert) Joseph Losey: American Abroad King and Country
29	SUN	4:00	Brit Noir Hell Drivers



Dec

5	SAT	2:00 4:00	Recovered Treasure The Prowler Joseph Losey: American Abroad The Gypsy and the Gentleman
6	SUN	2:00 5:00	Event American Visionary Filmmakers and the Heritage of Emerson Event Black Orpheus
12	SAT	1:00 3:30	Event Dreyer's Two People Recovered Treasure Point of Order; Sunday
13	SUN	4:30	Recovered Treasure A Woman Under the Influence
16	WED	12:30	Event Herb and Dorothy
17	THUR	12:30	Event Herb and Dorothy
18	FRI	12:30	Event Herb and Dorothy
19	SAT	1:00 2:30	Event The Little Match Girl (ciné-concert) Recovered Treasure Song o' My Heart; Young America
20	SUN	2:00 4:00	Recovered Treasure Secret Beyond the Door Recovered Treasure Ruthless
26	SAT	1:00 3:30	Recovered Treasure The Brother from Another Planet Recovered Treasure Return of the Secaucus 7
27	SUN	2:00 4:30	Recovered Treasure Vitaphone Varieties 1927–1931 Recovered Treasure Gamperaliya
30	WED	12:30	Event Herb and Dorothy

