

Film



Summer 2015
National Gallery of Art



Vittorio De Sica

Two Women

1960, 35mm

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Albert Maysles
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In August, the East Building Auditorium reopens on weekends. (During July, the West Building Lecture Hall continues as the screening venue.) Three classic American documentaries compiled entirely from found footage inaugurate the summer season on July 4, followed later in the month by a retrospective devoted to Albert Maysles (1926–2015) and his brother David. The theme of this series is performance; many of the Maysleses' best-known cinéma vérité works are shown, including *Salesman* and a new restoration of *Grey Gardens*, as well as rare early works in 16mm (including 1965's *Meet Marlon Brando*). The program *American Originals Now* returns in July with the spotlight on Baltimore-based artist Karen Yasinsky; at the end of the month, winners from the most recent Black Maria Film Festival are featured. In August, 35mm prints from Italian film archives are shown in our annual summer preservation series—dedicated this year to the production house Titanus, founded in Rome in 1904 by Gustavo Lombardo and still in operation today. A number of these films are rarely shown theatrically in North America, including Ermanno Olmi's *Ifidanzati*, Francesco Rosi's *I Magliari*, and Luchino Visconti's *Il Gattopardo*. Several titles, such as the closing film, *Risate di gioia* by Mario Monicelli, have just been restored. As a complement to the Titanus series, Luca Verdone introduces a screening of his new documentary, *Alberto the Great*, on beloved midcentury Italian actor Alberto Sordi.

Seating for all events is on a first-come, first-seated basis unless otherwise noted. Doors open thirty minutes before show time. For more information, visit www.nga.gov/film, e-mail film_department@nga.gov, or call (202) 842-6799.

July

4	Sat	1:00	The World of Tomorrow p11 wb
		3:00	America Lost and Found; No Place to Hide p11 wb
5	Sun	2:00	How to Smell a Rose: A Visit with Ricky Leacock in Normandy p11 wb
		4:00	Maysles: Soldiers of Music—Rostropovich Returns to Russia p18 wb
10	Fri	2:00	Maysles: Anastasia; Horowitz Plays Mozart p20 wb
11	Sat	2:00	Maysles: Salvador Dali's Fantastic Dream; Meet Marlon Brando p20 wb
		3:00	Maysles: Orson Welles in Spain; Jessye Norman Sings Carmen p20 wb
12	Sun	4:00	Maysles: What's Happening! The Beatles in the USA p21 wb
18	Sat	2:30	Karen Yasinsky: Shorts Program One p16 wb
		4:00	Karen Yasinsky: Shorts Program Two p16 wb
19	Sun	4:00	Maysles: Yoko Ono's Cut Piece; The Gates p21 wb
23	Thu	3:00	Maysles: Sally Gross p22 wb
24	Fri	2:00	Maysles: Christo in Paris p22 wb
25	Sat	12:30	Black Maria Program One p17 wb
		3:00	Black Maria Program Two p17 wb
26	Sun	4:00	Maysles: With Love from Truman; Accent on the Offbeat p22 wb

eb East Building Auditorium
wb West Building Lecture Hall

August

1	Sat	1:00	Maysles: Grey Gardens p22 eb
		3:00	Maysles: Salesman p23 eb
2	Sun	4:00	Maysles: Gimme Shelter p23 eb
8	Sat	2:00	Titanus Presents: Totò Diabolico p25 eb
		4:00	Titanus Presents: The Fiancés p26 eb
9	Sun	4:00	Titanus Presents: Le Amiche p26 eb
15	Sat	1:00	Titanus Presents: Days of Glory p26 eb
		3:00	Titanus Presents: Violent Summer p27 eb
16	Sun	4:00	Titanus Presents: The Days Are Numbered p27 eb
22	Sat	2:30	Titanus Presents: Roma Ore 11 p28 eb
23	Sun	4:00	Titanus Presents: Il Bidone p28 eb
29	Sat	2:00	Titanus Presents: The Leopard p28 eb
30	Sun	4:00	Titanus Presents: The Bird with the Crystal Plumage p29 eb

September

5	Sat	1:00	Titanus Presents: The Sign of Venus p29 eb
		3:00	Alberto the Great p12 eb
6	Sun	2:00	Titanus Presents: Banditi di Orgosolo p29 eb
		4:00	Titanus Presents: I Magliari p32 eb
13	Sun	4:00	Titanus Presents: Two Women p32 eb
19	Sat	2:30	Titanus Presents: Bread, Love, and Dreams p32 eb
20	Sun	4:00	Full Moon in Paris p12 eb
26	Sat	2:30	Rohmer in Paris; The Girl at the Monceau Bakery p14 eb
27	Sun	4:00	Titanus Presents: The Passionate Thief p33 eb

Tom Johnson, Lance Bird,
and John Crowley
The World of Tomorrow
1984, 16mm
p11



Special Events

Jul 4 – Sept 26

The World of Tomorrow

Sat Jul 4 (1:00)

West Building

Drawing on a broad assemblage of American newsreels, clips, promotional shorts, and home movies, *The World of Tomorrow* revisits the futuristic extravaganza that was the 1939 New York World's Fair, the first international exposition based entirely on the theme of the future, with the rosy slogan "the dawn of a new day." (Tom Johnson, Lance Bird, and John Crowley, 1984, 83 minutes)

America Lost and Found

followed by *No Place to Hide*

Sat Jul 4 (3:00)

West Building

The first of two restored nonfiction classics, *America Lost and Found*, compiled from newsreels and found footage, chronicles the Depression era with a range of sentiments voiced by President Hoover, sundry giants of industry, and a cross-section of unemployed factory workers and farmers. (Tom Johnson and Lance Bird, 1979, 60 minutes)

No Place to Hide, a collection of footage on civil defense education, includes excerpts from *You Can Beat the Bomb* (1950) showing how the average American family can learn to "duck and cover." (Tom Johnson and Lance Bird, 1982, 30 minutes)

How to Smell a Rose:

A Visit with Ricky Leacock in Normandy

Victoria Leacock Hoffman in person

Sun Jul 5 (2:00)

West Building

The friendship between American filmmakers (and iconoclasts) Richard Leacock and Les Blank lasted more than

forty years. At the end of the 1990s, Blank and his partner Gina Leibrecht visited Leacock and wife Valérie Lalonde at their home in Normandy. The engaging *How to Smell a Rose*, the film that finally renders their warm and witty encounters (mainly in the kitchen of Leacock's rickety French farmhouse), also includes clips from legendary films shot by Leacock, including *Louisiana Story* (1948) and *Primary* (1960). "Completed after Leacock's death in 2011 and Blank's in 2013, [it] honors a uniquely intuitive and artful approach to nonfiction filmmaking" — Michael Fox. (Les Blank and Gina Leibrecht, 2014, 65 minutes)

Alberto the Great

Luca Verdone in person

Sat Sep 5 (3:00)

East Building

A new documentary on the iconic career of Alberto Sordi—arguably Italy's most beloved comic actor of the mid-twentieth century—provides an amusing yet in-depth account of his career in cinema through clips, photographs, interviews, and testimonials in the spirit of his brilliant life in the arts. A performer of incredible range, Sordi (1920–2003) also had a forceful dramatic presence and, in later years, directed many productions. (Carlo and Luca Verdone, 2013, 70 minutes)

Full Moon in Paris

Sun Sep 20 (4:00)

East Building

The romantic longings and self-deceptions of a trio of young Parisians shape Rohmer's masterful comedy of manners *Full Moon in Paris*, screened in a new restoration. Louise (Pascale Ogier) is an interior designer who escapes the suburbs (and her live-in boyfriend) to renovate a Parisian pied-à-terre and spend time with another man, Octave, in the heart of the city: a decision that, inevitably, compounds her woes. "The loneliness and vulnerability of these characters, the detailed scrutiny of everyday moral issues, and the refusal to provide conclusive endings all force the viewer to both work with the film and look inwards" — Tamara Tracz. (Éric Rohmer, 1984, 102 minutes)

Éric Rohmer

Full Moon in Paris

1984, DCP

p12



Rohmer in Paris

followed by *The Girl at the Monceau Bakery*

Sat Sept 26 (2:30)

East Building

Éric Rohmer's Parisian cityscapes take on an intriguing life all their own. In *Rohmer in Paris*—a cinematic essay with insightful reflections on the city's topography and filmmaker Rohmer's expressive direction—documentarian Richard Misek mixes biography, speculation, fact, and fiction with excerpts from assorted Rohmer films into an original excursion through cinema history and contemporary Paris. (Richard Misek, 2013, 67 minutes)

The Girl at the Monceau Bakery's carefully delineated Parisian locations, unadorned vérité techniques, and vibrant, literary dialogue marked the beginning of Rohmer's early series *Six Moral Tales* on themes of love and deception. (Éric Rohmer, 1963, 24 minutes)

American Originals Now:

Karen Yasinsky

Jul 18

“An uneasy wind blows through Karen Yasinsky's animated films. It rustles clothing indoors and makes green grass wiggle in unnatural ways.... A sense of dislocation and a disturbing tranquility share a stage where everything is in constant motion or very, very still” —Laurie Simmons. Baltimore-based artist Karen Yasinsky's video installations, drawings, and animations have been shown in numerous venues domestically and internationally, including the Museum of Modern Art, Mori Art Museum (Tokyo), and Kunst Werke (Berlin). She is the recipient of a Guggenheim Fellowship and is a fellow of the American Academy in Berlin and the American Academy

Karen Yasinsky

Life Is an Opinion, Fire a Fact

2012, digital file

p16



in Rome. She teaches at Johns Hopkins University and will be present at the Gallery to introduce both programs of her work.

Shorts Program One: I Choose Darkness

Karen Yasinsky in person

Sat Jul 18 (2:30)

West Building

This selection of ten short animations, produced between 1999 and 2011, highlights Yasinsky's use of puppet stop-motion and rotoscoping animation techniques, as well as a particular interest in quoting cinematic moments from two personally significant films: *L'Atalante* by Jean Vigo and Robert Bresson's *Au Hasard Balthazar*. Small gestures and moments of reflection after inferred acts reverberate throughout this program that includes *La Nuit* (2008) and *I Choose Darkness* (2009), among other titles. (Total running time approximately 55 minutes)

Shorts Program Two: The Perpetual Motion of My Love for You

Karen Yasinsky in person

Sat Jul 18 (4:00)

West Building

Yasinsky's more recent work integrates analogue video and rotoscoped fragments from narrative cinema repurposed to play with viewers' expectations of plot, story, character development, and other mainstays of the traditionally cinematic. Titles include *Life Is an Opinion*, *Fire a Fact* and *Audition* (both 2012); *The Lonely Life of Debby Adams* and *After Hours* (both 2013); and a work in progress, *The Perpetual Motion of My Love for You*, about the forming of narration and how it is involved with the making of images—particularly, in this case, with the maternal self. (Total running time approximately 66 minutes)

Black Maria:

Selections from the Festival

Jul 25

For thirty-four years the Black Maria Film Festival has been celebrating creativity and innovation in the moving-image arts. Situated within New Jersey City University, near the site of Thomas Edison's original West Orange film studio (named for its resemblance to the type of black-box police paddy wagon known as "the black maria"), the festival is an annual juried competition of new shorts in all genres, open to everyone. Selections from the most recent competition are screened at the Gallery in two programs, each introduced by Black Maria's executive director, Jane Steuerwald.

Black Maria Program One

Sat Jul 25 (12:30)

West Building

The opening program includes, among other titles, James Hollenbaugh's *Self Portrait Portrait*—the story of Bryan Lewis Saunders, who has made a self-portrait each day of his life for the last twenty years, and Steve Gentile's *A Pirate Named Ned*, an animated essay on opposing versions of the story of Edward (Ned) Low, a character on the fringes of colonial America, portrayed in historical texts as both sadistic monster and single-parent hero, making links to tales of contemporary Somali pirates. (Total running time approximately 90 minutes)

Black Maria Program Two

Sat Jul 25 (3:00)

West Building

The second program includes Christopher Upham's *Return to Dak To*, on five army veterans' journey to contemporary Vietnam; Lynn Tomlinson's *The Ballad of Holland Island House*, a narrative animation based on the story of the last house

on a sinking island in the Chesapeake Bay; *Prodigal*, a new experimental documentary by Livia Ungur and Sherng-Lee Huang, shot with a hidden camera on the streets of Bucharest, Romania, tracking an emigrant's prickly relationship with her former home; and Luke Jaeger's delicate hand-drawn animation *Fishwife*. (Total running time approximately 90 minutes)

Maysles Films Inc.:
Performing Vérité
Jul 5 – Aug 2

Albert Maysles (1926 – 2015) and his brother David (1931 – 1987) expanded the artistic possibilities for direct cinema by espousing “the eye of the poet” as a factor in shooting and editing cinéma vérité. Their trademark approach — capturing action spontaneously and avoiding a point of view — became, for a time, the very definition of documentary. This series focuses on their interest in art and performance and includes several screenings in original 16mm format. It is presented as a tribute to Albert Maysles, who died this year in March. Al often visited the National Gallery of Art; his wife Gillian Walker was the daughter of former Gallery director John Walker. *Special thanks to Jake Perlin and Rebekah Maysles.*

Soldiers of Music — Rostropovich Returns to Russia

Sun Jul 5 (4:00)

West Building

In 1990, Albert Maysles accompanied cellist and National Symphony Orchestra conductor Mstislav Rostropovich and his wife Galina Vishnevskaya to their native Russia, their first trip in the course of a long exile. *Soldiers of Music* chronicles this historic reunion, as the couple is treated to a passionate,

Albert Maysles, David Maysles,
Susan Froemke, and Charlotte Zwerin
Horowitz Plays Mozart
1987, 16mm
p20



poignant homecoming. (Albert Maysles, Susan Froemke, Peter Gelb, and Bob Eisenhardt, 1991, 88 minutes)

Horowitz Plays Mozart

preceded by *Anastasia*

Fri Jul 10 (2:00)

West Building

Horowitz Plays Mozart documents a legendary moment in the life of pianist Vladimir Horowitz: his first studio recording with a symphony orchestra in more than thirty years. He agreed to record with Milan's La Scala Philharmonic but refused to allow any rehearsals to be filmed, until the very last one. (Albert Maysles, David Maysles, Susan Froemke, and Charlotte Zwerin, 1987, 50 minutes)

Anastasia, created at the height of the Cold War for the 1960s NBC news program *Update*—was an early Maysles work-for-hire about the dancer Anastasia Stevens, the only American in the Bolshoi Ballet. (1962, 8 minutes)

Meet Marlon Brando

preceded by *Salvador Dali's Fantastic Dream*

Sat Jul 11 (2:00)

West Building

Meet Marlon Brando captures the actor at age forty, confronting journalists (in both English and French) with his typical wit and charisma on the subject of a new film project. (1965, 29 minutes)

Dali worked briefly to publicize the New York release of Richard Fleischer's 1966 *Fantastic Voyage*. His campaign was documented by the Maysles brothers, then edited into the short subject *Salvador Dali's Fantastic Dream* (complete with cameo appearance from Raquel Welch, the artist's muse at the time). (1966, 8 minutes)

Jessye Norman Sings Carmen

preceded by *Orson Welles in Spain*

Sat Jul 11 (3:00)

West Building

Jessye Norman Sings Carmen is a gripping vérité study of the famous dramatic soprano's approach to mastering

Bizet's heroine in recording sessions with Seiji Ozawa and the Orchestre National de France. Musical segments include performances of three arias and the great duets between Carmen and Don José (Neil Shicoff). (Albert Maysles and Susan Froemke, 1989, 57 minutes)

Orson Welles in Spain catches the famous director pitching his ideas for an unusual film on a bullfighter. In classic fashion, the garrulous Welles pontificates on the art of the bullfight and on the state of the cinema. (1966, 10 minutes)

What's Happening! The Beatles in the USA

Sun Jul 12 (4:00)

West Building

The Maysleses' freewheeling account of the Fab Four's first visit to the United States in February 1964 follows their historic tour for five days—from the riotous JFK airport reception to candid moments inside the Plaza Hotel to their historic *Ed Sullivan Show* appearance. (1964, 81 minutes)

The Gates

preceded by *Yoko Ono's Cut Piece*

Sun Jul 19 (4:00)

West Building

Christo and Jeanne-Claude's *The Gates*—twenty-three miles of orange fabric-strewn arches positioned in Central Park—were on view in February 2005 for a fleeting sixteen days. As the grandest public art project in Manhattan's history, *The Gates* required twenty-five years to steer through the New York bureaucracy. The final product thrilled the world. Quipped Mayor Michael Bloomberg, "I've never understood why anybody was against it." (Antonio Ferrera, Albert Maysles, David Maysles, and Matthew Prinzing, 2007, 87 minutes)

Yoko Ono's Cut Piece documents the artist's 1965 performance at Carnegie Hall, with Ono sitting motionless on the stage as audience members were invited to come forward and cut away bits of her clothing. (1965, 8 minutes)

Sally Gross: The Pleasure of Stillness

Thu Jul 23 (3:00)

West Building

New York choreographer Sally Gross—a former Judson Dance Theater member who was cast by Robert Frank in *Pull My Daisy*—is the subject of Maysles's film on her still-flourishing career. The title echoes Gross's work of the same name, which emerged from a Buddhist practice and her own peaceful center. (Albert Maysles and Kristen Nutile, 2007, 58 minutes)

Christo in Paris

Fri Jul 24 (2:00)

West Building

Christo and Jeanne-Claude's first urban wrapping was the medieval Pont Neuf, the oldest bridge in Paris and site of the two artists' courtship. While relating their love story, *Christo in Paris* also chronicles Christo's flight from his family home in Bulgaria. (Albert Maysles, David Maysles, Deborah Dickson, and Susan Froemke, 1990, 58 minutes)

With Love from Truman

followed by *Accent on the Offbeat*

Sun Jul 26 (4:00)

West Building

Truman Capote reveals his personal thoughts on his book *In Cold Blood*, in a new genre he dubbed the nonfiction novel, "turning reality into art." (Albert Maysles, David Maysles, and Charlotte Zwerin, 1966, 29 minutes).

In *Accent on the Offbeat* a dance and music collaboration unfolds at the New York City Ballet, with original choreography by Peter Martins and musical score by Wynton Marsalis. (Albert Maysles, Susan Froemke, and Deborah Dickson, 1994, 56 minutes)

Grey Gardens

Sat Aug 1 (1:00)

East Building

The now-famous aunt and cousin of Jacqueline Kennedy Onassis, Edith Ewing Bouvier and Edie Bouvier Beale, lived

out their lives in a ramshackle Long Island estate. In 1975, while preparing for a film on Lee Radziwill, Albert and David Maysles arrived at the Beale household and at once became immersed in the lives of its extraordinary inhabitants. Criticized at first for exploiting the two women, *Grey Gardens* is now hailed as one of the greatest nonfiction works of the twentieth century. "So many people in other ways have had more successful lives. But who among their neighbors would ever be as successful a character in a movie as these two women?"—Albert Maysles. (Albert Maysles and David Maysles, 1976, 95 minutes)

Salesman

Sat Aug 1 (3:00)

East Building

Four average American men making a marginal living by hawking bibles in working-class neighborhoods are the subjects of the Maysleses' beautifully crafted feature documentary—a masterwork of American nonfiction. As the film progresses, it becomes apparent that one of the four, Paul Brennan, has lost his knack to make the pitch and perform, and the camera tracks this apparent crisis. Albert and David Maysles traveled with the team of four, befriended them, and remained in touch for many years. (Albert Maysles, David Maysles, and Charlotte Zwerin, 1968, 91 minutes)

Gimme Shelter

Sun Aug 2 (4:00)

East Building

David and Albert Maysles's footage from the last of the epic 1960s rock 'n' roll concerts symbolized the demise of the era's counterculture and, as Pauline Kael cynically noted, "hit the cinema vérité jackpot." As the concert—which featured, among others, the Grateful Dead, Santana, Jefferson Airplane, the Flying Burrito Brothers, and the Rolling Stones—was winding down, the infamous murder of Meredith Hunter was inadvertently captured on camera. "We structured our film around what actually happened; what came out was a surprise to us as well"—Albert Maysles. (Albert Maysles, David Maysles, and Charlotte Zwerin, 1970, 71 minutes)

Federico Fellini

Il Bidone

1955, 35mm

p28



Titanus Presents:
A Family Chronicle of Italian Cinema
Aug 8 – Sept 27

The renowned production house Titanus, founded in Rome in 1904 by Gustavo Lombardo, is still operating today under grandson Guido Lombardo. During the golden age of cinema-going in the mid-twentieth century, Titanus embraced melo-drama, epic, mystery, and comedy; their famous logo on the screen signified a quality production was about to begin. Alongside the cadre of genre film directors were the auteurs—Luchino Visconti, Alberto Lattuada, Federico Fellini, Dino Risi, Ermanno Olmi, Elio Petri, and Francesco Rosi—plus a constellation of gifted actors from Alberto Sordi and Vittorio Gassman to Sophia Loren and Gina Lollobrigida. Roberto Turigliatto and Sergio Germani served as curators for the original Titanus tribute in Locarno organized in collaboration with Cineteca di Bologna, Centro Sperimentale di Cinematografia—Cineteca Nazionale, Istituto Luce Cinecittà, and Cinémathèque Suisse. All films are 35mm, Italian with subtitles. *Presented in Washington with the cooperation of the Italian Cultural Institute, Marco Cicala, Linda Lilienfeld, Stefania Sandrone, the Film Society of Lincoln Center, and Locarno Film Festival.*

Totò Diabolicus

Sat Aug 8 (2:00)

East Building

In this 1960s parody of a *giallo* crime thriller, legendary comic actor Totò plays five siblings—the murder victim, his dowager sister, and his two brothers. “A fantastic showcase for Totò’s miming talent, for when Totò creates a character, it becomes a whole-body experience. Here everyone’s a

suspect, including the gardener (played by director Steno). He may take a page from Peter Sellers and Alec Guinness, but the completeness with which Totò folds this conceit into the fabric of the film is more reminiscent of Sacha Guitry, whose trickster humor advanced the Pirandellian aspect of cinema” — Judy Bloch. (Steno, 1962, 92 minutes)

The Fiancés

Sat Aug 8 (4:00)

East Building

Ermanno Olmi’s eloquent tales of the working class were among the best Italian productions of the 1960s. In *I fidanzati*, poor Milanese lovers Giovanni and Lilianna have been engaged for years but lack the financial means to marry. When Giovanni, a welder, leaves for Sicily and better pay, their separation only strengthens the relationship. “Olmi can convey a whole lifetime in one word or gesture...and ends up achieving a poetry as intense, as concentrated, and as personal as haiku” — David Thompson. (*I fidanzati*, Ermanno Olmi, 1963, 77 minutes)

Le Amiche

Sun Aug 9 (4:00)

East Building

Returning to her native Turin to open a salon on the heels of her big Roman success, fashion stylist Eleonora Rossi Drago painfully tries to bond with the local *au courant* crowd. Michelangelo Antonioni’s adaptation of a Cesare Pavese novel artfully charts realigning relationships amid difficult class conflicts: a crucial forerunner to his more existential work of the 1960s. (Michelangelo Antonioni, 1955, 100 minutes)

Days of Glory

Sat Aug 15 (1:00)

East Building

Made in the wake of the Ardeatine Caves Nazi-Fascist massacre, *Giorni di gloria* includes riveting vérité footage of the recovery of the bodies, the actual trial (filmed by Luchino Visconti while under death sentence before his Allied rescue),

the firing squad execution of Fascist police chief Pietro Caruso, and even the lynching under liberation revenge hysteria of a prosecution witness. Now a landmark of early neorealism, the riveting documentary is rarely screened outside Italy. (*Giorni di gloria*, Giuseppe de Santis, Mario Serandrei, Marcello Pagliero, and Luchino Visconti, 1945, 71 minutes)

Violent Summer

Sat Aug 15 (3:00)

East Building

The detached mood of Zurlini’s *Estate violenta* belies its era. It is the summer 1943; the war is not going well, but the well-heeled sons and daughters of the privileged romp around the Adriatic coast as if nothing were wrong. “Like most of Zurlini’s major films, it concerns a doomed love affair—in this case between a naval hero’s widow (Eleonora Rossi Drago) and a younger man (Jean-Louis Trintignant), the draft-dodging son of a Fascist bigwig. Their romance is developed with great conviction, but the most striking passages involve scenes of gilded youth dancing to American big-band music while the Allies have landed in Sicily and the regime is about to topple” — Elliott Stein. (*Estate violenta*, Valerio Zurlini, 1959, 98 minutes)

The Days Are Numbered

Sun Aug 16 (4:00)

East Building

Elio Petri’s second feature, a modernist take on a working-class life in crisis, mixes neorealism with social observation. Salvo Randone, a Sicilian stage actor, plays the aging tradesman Cesare who observes a man his own age keel over on a Roman tram. The event awakens in Cesare a sense that he needs to change his life. “Rome and the way it is portrayed become a vast tableau mirroring Cesare’s sense of detachment.... Not unlike Jeanne Moreau in Paris (*Elevator to the Gallows*), he experiences a sense of loss while wandering inside himself, the city passing by as a *mise-en-scène* that beautifully counterpoints his emotions” — Federico Passi. (*I giorni contati*, Elio Petri, 1962, 100 minutes)

Roma Ore 11

Sat Aug 22 (2:30)

East Building

A freak accident prompted the idea for *Rome 11:00*, a neorealist tale of five women among hundreds of hopefuls applying for a low-paying secretarial job in postwar Rome. As the women shove their way through the line for an interview, only to be told they're too late, a squabble erupts and a staircase collapses. Director De Santis interviewed several of the women involved in the actual tragedy. The film portrays how their lives were forever changed. (Giuseppe de Santis, 1952, 104 minutes)

Il Bidone

Sun Aug 23 (4:00)

East Building

A trio of con artists — Picasso (Richard Basehart), Roberto (Franco Fabrizi), and Augusto (Broderick Crawford) — subsist by playing tricks on the gullible poor, disguising themselves to fit the mood of each put-up escapade. An underrated film in Fellini's oeuvre (preceding his more well-known *Nights of Cabiria*), its black comedy merges with film noir. When contrasted with the director's other films of the 1950s, "*Il Bidone's* social consciousness and morality are stronger, and use of the grotesque more assured," wrote Isabel Quigley. Titanus's only Fellini film, *Il Bidone* features one of Nino Rota's most spirited scores. (Federico Fellini, 1955, 104 minutes)

The Leopard

Sat Aug 29 (2:00)

East Building

Visconti's period masterwork was also Titanus's grandest production, opulently photographed by Giuseppe Rotunno and including two of the most extraordinary sequences in film history — the battle with Garibaldi's men in the streets of Palermo, and the final ball, lasting nearly an hour while it conveys in visual terms the demise of the noble class. Adapted from, and retaining the episodic structure of, *Il Gattopardo* (Prince Giuseppe di Lampedusa's only novel), the film is set in Sicily during the Risorgimento. (*Il Gattopardo*, Luchino Visconti, 1963, 187 minutes with intermission)

The Bird with the Crystal Plumage

Sun Aug 30 (4:00)

East Building

Sam Dalmas (Tony Musante), an American writer in Rome, witnesses an attack inside an art gallery while he's trapped in a glass foyer. Based on *The Screaming Mimi* by American pulp fiction writer Fredric Brown, *The Bird with the Crystal Plumage* recounts the lurid incident playing over and over inside Sam's head until, after other events ensue, his recollection of the original crime is called into question. Dario Argento's directorial debut (shown here in original Italian release version) is an archetypal gothic *giallo*, so named for the yellow covers of paperback crime thrillers popular in postwar Italy. (*L'uccello dalle piume di cristallo*, Dario Argento, 1970, 96 minutes)

The Sign of Venus

Sat Sep 5 (1:00)

East Building

The romantic adventures of two cousins from different backgrounds — one overly feminine (Sophia Loren) and the other overly plain (Franca Valeri) — engage the distinctive talents of several key Italian comic actors of the day. A dapper Vittorio De Sica appears as a silver-tongued (but perpetually lira-sponging) poet, Alberto Sordi as a fast-talking stolen-car salesman, and Raf Vallone as a straight-arrow fireman whom Valeri loses to Loren even after she's backed him in a fender-bender dispute. (*Il segno di Venere*, Dino Risi, 1955, 100 minutes)

Banditi di Orgosolo

Sun Sep 6 (2:00)

East Building

The shepherds of Sardinia have remained at the core of that island's traditional society for thousands of years. *Bandits of Orgosolo* — the story of one rough-hewn shepherd wrongly accused of a crime and pursued by thuggish *carabinieri* — picks up on this ancient theme in a starkly neorealist tale, sans melodramatic sentiments. Poetically severe in spite of its picturesque landscapes, the film's tough reality is

Luigi Comencini
Bread, Love, and Dreams
1953, 35mm
p32



Mario Monicelli
The Passionate Thief
1960, 35mm
p33



conveyed through minimal dialogue and nonprofessional actors. De Seta's tour de force, considered a masterpiece, has now been largely forgotten. (Vittorio De Seta, 1961, 98 minutes)

I Magliari

Sun Sep 6 (4:00)

East Building

The third feature directed by Francesco Rosi presents brilliant comic actor Alberto Sordi in an unusually serious role. As *I Magliari* develops themes of the immigrant worker, organized crime, and Europe's north-south problem, its narrative (set in Hamburg and Hannover, Germany) develops around a group of Italians selling inferior textiles to susceptible Germans at inflated prices. The combined effect of Rosi's elegant direction, Suso Cecchi D'Amico's inspired screenplay, and Gianni di Venanzo's location shooting in wintry northern surroundings marks this film as an overlooked, early masterwork. (Francesco Rosi, 1959, 132 minutes)

Two Women

Sun Sep 13 (4:00)

East Building

Fleeing to her native South from Rome and the Allied bombing, Sophia Loren and her daughter Eleonora Brown find friendship with the local intellectual Jean-Paul Belmondo, but soon discover which is worse—the retreating Germans or the advancing Allies (Moroccan Goumiers). In a complex role originally meant for Anna Magnani, the twenty-six-year-old Loren became the first Oscar winner in a foreign-language film. Adapted from a novel by Alberto Moravia, *Two Women* is based on the lives of actual Marocchinates. (*La ciociara*, Vittorio De Sica, 1960, 100 minutes)

Bread, Love, and Dreams

Sat Sep 19 (2:30)

East Building

In a mountain village near Abruzzi, marshal of *carabinieri* Vittorio De Sica—hoping to end his bachelorhood in the arms of the local midwife (Marisa Merlini)—has an eye for the feisty

village beauty Gina Lollobrigida, though she, in turn, secretly yearns for his shy deputy. “Lollobrigida was the quintessential *maggiorata*: bread, love, and dream all rolled into one. But this gamine is not the ne'er-do-well people take her to be.... Realism gives way to a more entertaining fantasy of poverty and the local peasants, who are painted in broad strokes and played tongue-in-cheek by the cast”—Pacific Film Archive. (*Pane, amore e fantasia*, Luigi Comencini, 1953, 90 minutes)

The Passionate Thief

Sun Sep 27 (4:00)

East Building

“Miracolo! Miracolo!” bellows a desperate-to-be-noticed Anna Magnani, a mere extra amid cardboard sets on yet another Cinecittà spear-and-sandal epic. When the company breaks for New Year's Eve, Magnani dons a blonde wig and spangled gown for the party, but ends up getting snubbed—and then the madness begins. She joins penniless pal Totò and heartthrob Ben Gazzara, and the trio wades through a palazzo awash with German bluebloods, performs an impromptu music-hall turn, finds obtuse American Fred Clark at the Fontana di Trevi, and almost attends an early Mass in their odyssey across a festive Rome. Monicelli's dazzling screwball farce was restored last year for theatrical rerelease. (*Risate di gioia*, Mario Monicelli, 1960, 106 minutes)

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