NEW FILMS FROM HUNGARY:
SELECTIONS FROM MAGYAR FILMEZTELE
THE SILESIAN TRILOGY
JOSEPH LOSEY: AMERICAN ABROAD
RECOVERED TREASURE: UCLA’S FESTIVAL OF PRESERVATION

FILM
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, Ger-
man 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”—Myrassa Vassilaki. (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 water-
course, Tevere becomes a rich historical and sociological document, filled
with myths, surprises, and obscure spots that have inspired generations
of painters, poets, novelists, and filmmakers. (Catia Orì, 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
Saturday December 31 at 12:30

With modest means and great enthusiasm, collectors Herb and Dorothy Vogel
began buying contemporary art together in the 1960s, eventually amassing
the little Match girl (la petite marchande d’allumettes)
1928, 35 mm, silent with live music, 40 minutes)

The director will introduce the screening on October 31.

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 aver-
age-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
to present a path to Order”—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 Renier and Todesco as they generated raw electricity from an auto-
mobile motor and improved their lighting. (Jean Renoir and Jean Todesco,
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 produc-
tive assistance. The series is presented in association with the Hungarian
Cultural Center, New York, with special thanks to Krisztina Danko,
Magda Zalán, Kati Vajda, and Filmmű.

Praak
Saturday October 3 at 2:00

The regimented routines and discordant conflicts of a 1912 Catholic boarding
school create the mysterious dramatic core of Praak, adapted from Dezsö
Kostélianyi’s popular novel Vaála. Laszló Seregyi’s cinematography and

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 fulfill-
ment 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), Virsos in Meditation 60—Mesa Verde (Stan Brakhage), Gloria
(Hollis Frampton), and Gently Down the Stream (Sardi Friedetti) (Approximate
total running time, 150 minutes) The program is made possible by funds given
in memory of Raji Vajda.

Black Orpheus (Orfeu Negro)
Fiftieth Anniversary Screening
Sunday December 6 at 7:00

Fifty years after its initial release, this retelling of the Orpheus myth in the
streets of a Rio de Janeiro ghetto during Carnaval 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,
rules 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 the Door—” David Bordwell. (Carl Theodor Dreyer, 1944–1945, 35 mm,
Danish with subtitles, 78 minutes)
The Silesian Trilogy

One of the most revered of Poland's postwar cinematic auteurs, Kazimierz Kutz is best known for this triptych — a poetic tribute to the land, traditions, and populations of Silesia. Presented through the courtesy of Waldemar i zdebski, Polish national cinema was a major influence in the early development of many European filmmakers. Kutz's approach has been praised for his unique blend of realism and poeticism, creating a film that is both a historical document and a personal reflection on the region.

Salt of the Black Earth

Kazimierz Kutz in person
Sunday October 18 at 4:00

“I wanted to create an artistic mythography about Silesia, one that would ennoble the region,” Kazimierz Kutz said of his film. Set in the early 1930s, the story follows 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: land dark with fumes and slag heaps, and Poland with its idyllic landscape of green fields.” — Polish Film Institute.

Pearl in the Crown

Saturday October 24 at 2:00

Set a decade later in the 1940s, part two of the trilogy is set around three strains: the colorful family festivities of the mining communities; life under-ground 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 Beasts of Our Bosque

Sunday October 25 at 3:00

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 centuries. But it carries a warning and an upsetting testimony to the times.” — Polish Film Institute.

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 Joseph Losey’s Night and the City, Brit noir was a mix of low films and Morris Morris, 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 Tamesis.

The October Man

Friday October 30 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 ambiance is aided by Gunter Krampe’s expressivistic shooting and a climactic multi-alarm brawl. (Brian Desmond Hurst, 1939, 35 mm, 95 minutes)

Ex-conpector Shorty (Shirley Williams) finds his former mistress murdered. Then, a long-distance lorry driver and a hostess at the Palace da Dano try to help. Filled with lively lowlife characters, They Drive by Night is “an ener-gy packed movie of time that forgot” — Elliott Stein. (Arthur Wood, 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 racket—but instead runs headlong into the big-time bosses. With masterful location shooting from the docks of the East End to Tralfagar, Night and the City makes London “a dark, sad city of the imagina-tion”—Colin McIlrath. (Joseph Losey, 1950, 35 mm, 95 minutes)

The Criminal

Saturday November 7 at 7:00

John Dankworth’s jazz score and Robert Kraker’s duality images emphasize an edgy mood in Joseph Losey’s gangland thriller, based loosely on the life of mobster Albert Dimes. “A controversial expose 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. With a superb supporting cast, including a family of boarding-house cats, the Boultings brother forged a strangely prescient picture of a contemporary terror. (John and Roy Boulting, 1950, 35 mm, 94 minutes)

The Night of the Fire

On the Night of the Fire is “an enor-mously sympathetic movie that time forgot” — Ron Holloway. (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 lawn after killing his wife, James Mason accepts a lift from novelist
Ferenc Molnár. 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, 90 minutes)

In The Upturned Glass brazen 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 tawdy 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, 108 minutes)

Hell Drivers
Sunday November 29 at 4:00

Tough-as-nails truckers Stanley Baker and Patrick McGoohan face off — in and
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)
was the seventh production following a self-imposed exile in England. 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)

The Servant
Saturday November 7 at 4:00

In his earliest alliance with Harold Pinter, Losey critiques English class struc-
tures by observing a relationship between servant Dirk Bogarde and anato-
my teacher 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' muddled
views" — British Film Institute. (1963, 35 mm, 115 minutes)

The Go-Between
Sunday November 8 at 3:30

Another Pinter-Losey alliance was The Go-Between, an adaptation of L.P. Hart-
ey's Edwardian novel and a nuanced analysis of the class system's social
taboo. The daughter of a patrician family (Julie Christie) caroms on an affair
with a local tenant farmer (Alan Bates) through the aid of a young boy, the
schoolboy'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
persecution that accompanied the Cold War, and to everyday racism." —
Pacific Film Archive. (1948, 35 mm, 80 minutes)

The Lawless (The Dividing Line)
Friday November 27 at 3:30

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 Siod-
mark" — William K. Everson. (1943, 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
catched 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-martialled, 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)
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 masterpiece still retains its original raw power as an impassioned portrayal of a blue-collar family in turmoil. Gene 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, 71 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 Mercouri as the gypsy in her first English-speaking role. (1958, 35 mm, 110 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 Talley (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 moorsmell affair with Freud, ending in an absurd instant cure for psychoanalysis — 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)

The Big Chill
Sunday December 20 at 4:00
Director Edgar G. Ulmer’s 1940s psycho-melodrama is worthy of rediscovery. A fastback-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 vistor 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 — “...a place to call home” — Sara King. (John Sayles, 1984, 35 mm, 118 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 soundtrack 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 the North Carolinians (1929), and Helen Morgans, “The Gigolet Racket” (1930). (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 choice also has a moral dimension...” — David Chute. (Lester James Peries, 1964, 35 mm, Sinhala with subtitles, 110 minutes)

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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 Filmszene, 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.

### Oct

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<td>Brit Noir: The October Man</td>
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<td>Joseph Losey: American Abroad: Roadside; First on the Road</td>
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<td>Recovered Treasure: The Prowler</td>
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<td>Event: Greer’s Test People; Recovered Treasure: First of Order; Sunday</td>
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