

Fall Series

Scenes from a Life:
Ingmar Bergman

Aaron Copland:
Music for American Movies

Edward Hopper and
American Movie Culture

Bucharest Stories:
New Films from Romania

Art Films and Events

Other People's Pictures

Wisconsin Death Trip

In the Beginning Was the Image

Très bien, merci

The MacDowell Colony

Way Down East

The Merry Widow

Show People

Evangeline

In Search of the Essay Film

The Strange Madame X

Fully Awake:
Black Mountain College

October

2 Tues
11:00 Art Film: *Edward Hopper*
12:00 Art Film: *J. M.W. Turner*

3 Wed
12:00 Art Film: *J. M.W. Turner*

5 Fri
12:00 Art Film: *J. M.W. Turner*

6 Sat
2:00 Ingmar Bergman: *Saraband*
4:30 Ingmar Bergman: *Bergman Island*

7 Sun
4:00 Ingmar Bergman: *Sunday's Children*

9 Tues
11:00 Art Film: *Edward Hopper*
12:00 Art Film: *J. M.W. Turner*

10 Wed
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12:00 Art Film: *J. M.W. Turner*

11 Thurs
1:00 Art Film: *Other People's Pictures*

12 Fri
12:00 Art Film: *J. M.W. Turner*
1:00 Art Film: *Other People's Pictures*

13 Sat
2:00 Aaron Copland: *The Cummington Story; Of Mice and Men*
4:30 Aaron Copland: *The North Star*

14 Sun
12:00 Art Film: *J. M.W. Turner*
4:30 Event: *Wisconsin Death Trip*

16 Tues
11:00 Art Film: *Edward Hopper*
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18 Thurs
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19 Fri
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1:00 Art Film: *Other People's Pictures*

20 Sat
2:00 Edward Hopper: *Short Cuts*, preceded by discussion, *Robert Altman, Edward Hopper, and the Spaces of Unease*

21 Sun
12:00 Art Film: *J. M.W. Turner*
4:00 Event: *French Short Film Festival*

23 Tues
11:00 Art Film: *Edward Hopper*

27 Sat
12:30 Edward Hopper: *Deadline at Dawn*, preceded by discussion, *New York-Hollywood: Art, Culture, and Commerce in the 1930s*
3:00 Art Film: *In the Beginning Was the Image: Conversations with Peter Whitehead*

28 Sun
12:00 Art Film: *J. M.W. Turner*
4:30 Event: *Très bien, merci*

November

3 Sat
3:30 Event: *The MacDowell Colony*

4 Sun
2:00 Edward Hopper: *Edward Hopper Goes to the Movies—Silence and Sound in Painting and Film*
4:00 Edward Hopper: *Little Caesar; I Was a Communist for the FBI*

6 Tues
11:00 Art Film: *Edward Hopper*
12:00 Art Film: *J. M.W. Turner*

11 Sun
4:00 Event: *Way Down East*

16 Fri
4:00 Romania: *The Paper Will Be Blue*

17 Sat
2:00 Event: *The Merry Widow*

18 Sun
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24 Sat
11:00 Art Film: *Other People's Pictures*
1:00 Event: *Show People*
3:30 Event: *Evangeline; Longfellow Poetry Reading*

25 Sun
4:00 Romania: *Humanitarian Aid; 12:08 East of Bucharest*

27 Tues
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12:00 Art Film: *J. M.W. Turner*

30 Fri
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December

1 Sat
2:00 Romania: *Death of Mr. Lăzrescu*

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7 Fri
12:00 Art Film: *J. M.W. Turner*

8 Sat
2:30 Romania: *California Dreamin'*

9 Sun
2:00 Event: Phillip Lopate Lecture: *In Search of the Essay Film; Night and Fog; Nobody's Business*

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15 Sat
1:00 Romania: *The Great Communist Bank Robbery*
2:30 Romania: *California Dreamin'*

16 Sun
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4:00 Romania: *The Way I Spent the End of the World*

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22 Sat
2:30 Event: *The Strange Madame X*

23 Sun
12:00 Art Film: *J. M.W. Turner*

2:00 Art Film: *Fully Awake: Black Mountain College*

4:00 Romania: *The Reenactment; Tertium non datur*

26 Wed
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27 Thurs
1:00 Art Film: *Fully Awake: Black Mountain College*

28 Fri
12:00 Art Film: *J. M.W. Turner*
1:00 Art Film: *Fully Awake: Black Mountain College*

29 Sat
2:30 Romania: *C Block Story; Occident*

30 Sun
12:00 Art Film: *J. M.W. Turner*
2:00 Romania: *Short Films*
4:30 Romania: *The Rest Is Silence*

Films are shown in original format in the auditorium of the National Gallery's East Building at 4th Street and Constitution Avenue NW. Seating is on a first-come basis. To ensure a seat, please plan to arrive at least ten minutes before showtime.

Programs are subject to change. For current information, visit our Web site: www.nga.gov/programs/film.htm or call (202) 842-6799.



National Gallery of Art
4th Street and
Constitution Avenue NW
Washington, DC

Mailing address
2000B South Club Drive
Landover, MD 20785

www.nga.gov

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East Building Auditorium

Cover image from *Little Caesar*
(Photofest)

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Art Films and Events

In addition to the films listed below, two films produced by the National Gallery of Art, *Edward Hopper* and *J. M.W. Turner*, are shown several times each week in the large auditorium and daily in the small auditorium.

Other People's Pictures

October 11, 12, 18, 19 at 1:00
November 21, 23 at 1:00
November 24 at 11:00

The serious collecting of amateur snapshots is a relatively new pursuit in America. On location at New York's Chelsea Flea Markets, the documentary *Other People's Pictures* trails nine collectors as they track down their one-of-a-kind ephemeral images. Shown in association with *The Art of the American Snapshot, 1888–1978*. (Lorca Shepperd and Cabot Philbrick, 2004, 16 mm, 53 minutes)

Wisconsin Death Trip:

How a Town in Wisconsin Went Mad
October 14 at 4:30

Michael Lesy's 1973 book of vintage photographs and vignettes about a strange and deadly calamity that consumed the town of Black River Falls, Wisconsin, in the late nineteenth century was adapted to film in the late 1990s. Using documentary reportage, reenactments, and period images, *Wisconsin Death Trip* recounts the tale of a town that literally went mad with rampant murder, suicide, and occult fanaticism. Shown in association with the exhibition *The Art of the American Snapshot, 1888–1978*. (James Marsh, 1999, 35 mm, 76 minutes)

French Short Film Festival

October 21 at 4:00

A selection of French shorts from the Festival de Cannes and the annual Clermont-Ferrand Short Film Festival includes a group of award-winning works from 2005 through 2007, many set in North Africa and Asia. Among the titles screened are *Bonne nuit, Malik, La Leçon de danse, Les Volets, Bonsoir Monsieur Chu,* and *Ming d'Or*. Shown in association with *C'est Chic: A Festival of French Film* (approximately 120 minutes)

In the Beginning Was the Image:

Conversations with Peter Whitehead
October 27 at 3:00

Legendary 1960s British counterculture figure Peter Whitehead was one of the first filmmakers to record Allen Ginsberg, Pink Floyd, and Jimi Hendrix, and such phenomema as student rebellions at Columbia University and Robert Kennedy's campaign tour. Whitehead, however, has also been a publisher, investment banker, artist, and falconer who saved a species from extinction. Now, as the brilliant and biting raconteur of an engaging new documentary, he reflects on art, nature, collecting, and countless other spheres. "Visuals from his own drool-worthy archives enliven the non-stop flow of tantalizing observations" — Lisa Nesselson. (Paul Cronin, 2006, digital beta, 196 minutes)



Way Down East (Prints and Photographs Division, Library of Congress)

Très bien, merci

Washington premiere
Emmanuelle Cuau in person
October 28 at 4:30

Office worker Gilbert Melki can no longer abide the silly absurdities of the modern cosmopolitan routine. Even the Métro police annoy him. Staging a quiet rebellion, he finds himself suddenly enmeshed in a series of Kafkaesque contretemps until he must either lose what's left of his life or find a way to beat the system. Director Cuau is present to introduce the Washington premiere of her acclaimed new tragicomic portrayal of contemporary French life. (Emmanuelle Cuau, 2007, 35 mm, French with subtitles, 106 minutes) Shown in association with *C'est Chic: A Festival of French Film*

The MacDowell Colony:

Centennial Celebration
November 3 at 3:30

In celebration of the centennial of The MacDowell Colony—the oldest creative artists' residency program in the United States—this program opens with the Washington premiere of *Seasons of MacDowell*, an hour-long film that features four short works by Michael Almereyda, George Griffin, David Petersen, and Elisabeth Subrin. Selected films by other MacDowell fellows—including shorts by Jane Aaron, Louise Bourque, Meredith Holch, Aviva Kempner, Kakyoung Lee, Christa Parravani, Stacey Steers, Michael Wilson, and others—follow the premiere. (Total running time approximately 160 minutes, with intermission)

Way Down East

Andrew Simpson on piano
November 11 at 4:00

D. W. Griffith adapted his epic melodrama from a popular Victorian stage play. Lillian Gish, tricked into a bogus marriage, is abandoned by her "husband" when he discovers a child is on the way. Celebrated for its dramatic climax—a rescue on an ice floe during a blizzard—*Way Down East* was one of the silent cinema's most commercially successful endeavors. This 35 mm print is a tinted

restoration from the Museum of Modern Art, New York. (D. W. Griffith, 1920, silent with live accompaniment, 145 minutes) Presented in association with the Library of Congress and the publication of *Peter Kobel's Silent Movies: The Birth of Film and the Triumph of Movie Culture*. Special thanks to Christel Schmidt.

The Merry Widow

Andrew Simpson on piano
November 17 at 2:00

Matinee idol John Gilbert and the "girl with the bee-stung lips," Mae Murray, star in a black comedy based on Franz Lehár's operetta. Erich von Stroheim's second film for MGM studios proved critically and commercially successful for this Austrian-born director, whose continental sensibilities were popular with American moviegoers. At the time, *Photoplay Magazine* described the film as "the most sophisticated love story ever presented on the screen." (Erich von Stroheim, 1925, 35 mm, 137 minutes) Presented in association with the Library of Congress and the publication of *Peter Kobel's Silent Movies: The Birth of Film and the Triumph of Movie Culture*.

Show People

November 24 at 1:00

Released at the end of the silent era, *Show People* is King Vidor's side-splitting spoof of Hollywood's fledgling film business and a clever hurray-for-Hollywood tribute to movie-making. Comedic charmer Marion Davies does her legendary (both on and off screen) impressions of the cinema's biggest luminaries while a number of other stars, including Charlie Chaplin and Douglas Fairbanks, make cameo appearances. (King Vidor, 1928, 35 mm, silent with music track, 82 minutes) Presented in association with the Library of Congress and the publication of *Peter Kobel's Silent Movies: The Birth of Film and the Triumph of Movie Culture*.

Film Program Fall 2007

Evangeline and **Longfellow Poetry Reading**

Layne Longfellow, Joanna Seaton, and Donald Sosin in person

November 24 at 3:30

On the occasion of Henry Wadsworth Longfellow's bicentennial, his descendant Layne Longfellow will read excerpts from Longfellow's poetry, accompanied by live piano and voice. Ann Hutchinson Guest, Longfellow's oldest living direct descendant and current matriarch of the family, will attend this special event.

One of several Hollywood adaptations of Longfellow's epic, *Evangeline* tells the tale of a young French-Canadian woman (Mexican actress Dolores del Río was cast in the part) severed from her arcadian home and forced to search for her lover in the American wilderness. (Edwin Carewe, 1929, 35 mm, silent with piano accompaniment by Donald Sosin, 86 minutes)

Lecture: In Search of the Essay Film also **Night and Fog** and **Nobody's Business** Phillip Lopate in person December 9 at 2:00

Distinguished essayist and poet Phillip Lopate, author of *American Movie Critics: An Anthology from the Silents until Now*, develops his ideas on the cinematic essay, a form that foregrounds ideas rather than character or plot. Although a well-established genre and even at times a commercially successful one, the essay remains the most elusive of film forms.

Two essay films follow the lecture: *Night and Fog* (Alain Resnais, 1955, 31 minutes), a masterful cinematic study of the Holocaust, and *Nobody's Business* (Alan Berliner, 1997, 60 minutes), a work that, similar to *Night and Fog*, reflectively interweaves past and present—in this case, a portrait of the filmmaker's father. This program is made possible by funds given in memory of Rajiv Vaidya.

The Strange Madame X (L'Étrange Madame X) December 22 at 2:30

Director Jean Grémillon is an artist who, together with Marcel Carné, Jean Renoir, Jacques Becker, and a few others, made the French cinema the most distinguished in the world before and after World War II. With touches of poetic realism and boulevard theater, *L'Étrange Madame X* tells a bittersweet tale of a double life. Irène (Michèle Morgan), wife



Ingmar Bergman on set of The Venetian in 1938 (sv1/Photofest)

of a wealthy publisher and lover of a naive cabinetmaker, discovers she must endure the disenchantment of the real world. “From a rare category of films which echoes the grandeur of the monumental classics and presages the emergence of the auteur” —James Travers. (Jean Grémillon, 1951, 35 mm, French with supertitles, 90 minutes) *Critic Jay Carr* introduces the film. Special thanks to CNC and Il Cinema Ritrovato.

Fully Awake: Black Mountain College December 23 at 2:00 December 27, 28 at 1:00

Fully Awake combines archival photographs and interviews to focus on the college's influential role in the development of American art of the twentieth century. The geodesic dome, John Cage's first happening, and countless other events are part of this institution's legacy. Presented in conjunction with the exhibition *Let the World In: Prints by Robert Rauschenberg*. (Cathryn Davis and Neeley House, 2007, digital beta, 53 minutes)

Scenes from a Life: Ingmar Bergman

Three recent films focusing on director Ingmar Bergman (1918–2007) consider varied facets of the private and public lives of the late master filmmaker. The series is presented in association with the Forum for Movies and Mind.

Saraband October 6 at 2:00

Dedicating his final film to his late wife and naming it after a seductive dance, Bergman made *Saraband* as a television sequel to his *Scenes from a Marriage*, a 1973 theatrical tour de force that exposed the instability and breakup of married couple Johan and Marianne. Erland Josephson and Liv Ullmann reprise their original roles, meeting after decades of separation. Using a succession of potent images to focus on their power struggles, Bergman noted without nostalgia that this was his “parting gift to the medium that made him famous” —Phillip Lopate. (Ingmar Bergman, 2003, digital beta, Swedish with subtitles, 115 minutes)

Bergman Island

October 6 at 4:30

The contemplative *Bergman Island*, directed by the director's friend and confidante Marie Nyreröd, is a fascinating and highly personal portrait of a man whose introspective nature distinctively inspired his filmmaking. Shot on the small Swedish island of Fårö, where he spent the last years of his life, the film finds the artist musing about his work and failed relationships with considerable wit and a sense of mournfulness. (Marie Nyreröd, 2006, digital beta, Swedish with subtitles, 85 minutes)

Sunday's Children

October 7 at 4:00

The director's youngest son Daniel surveys his father's childhood in *Sunday's Children*. (Ingmar himself provided the film's powerful script.) Set in the Swedish countryside of the 1920s, the film's memoir-like narrative explores complex feelings directed at Bergman's own parents, as images flash forward to 1968 when an older, embittered Ingmar revisits his elderly father. The bond between parent and child is “so profoundly dark,” writes one critic, “that *Sunday's Children* inevitably prompts speculation about the relations between Ingmar Bergman and his son Daniel.” (Daniel Bergman, 1992, 35 mm, Swedish with subtitles, 118 minutes) The film is introduced by Ira Konigsberg, professor emeritus of film studies, University of Michigan.

Aaron Copland: Music for American Movies

Starting with the documentary The City (created by Ralph Steiner, Willard Van Dyke, Pare Lorentz, and Lewis Mumford for the 1939 New York World's Fair), Aaron Copland embarked on a promising career composing scores for American film. This program consists of three rarely screened productions featuring Copland's music from the 1930s and 1940s. It is presented in association with the orchestral revival of *The City* on October 14 at the Clarice Smith Performing Arts Center, featuring the Post-Classical Ensemble under the direction of Angel Gil-Ordóñez and Joseph Horowitz.

Of Mice and Men

preceded by **The Cummington Story**

October 13 at 2:00

Copland's first official Hollywood project was an adaptation of the famous John Steinbeck novella about migrant workers in Depression-era California. “Here was an American theme,” said Copland, “by a great American writer, demanding appropriate music.” According to historian Sally Bick, “The choice to use Copland was daring. An outsider to Hollywood... his reputation had been based upon his prestige... as a modernist.” (Lewis Milestone, 1939, 35 mm, 106 minutes)

The *Cummington Story* was produced by the U.S. Office of War Information. An instructional short about World War II refugees adapting to life in a Massachusetts town, the film appealed to Copland's populist sensibilities. He composed a simple score borrowing themes from *Down a Country Lane* and *Sunday Afternoon Music*, both solo piano works. (1945, 16 mm, 15 minutes) Copland scholar Neil Lerner, associate professor of Music at Davidson College, introduces the program.



Deadline at Dawn (Photofest)

The North Star

October 13 at 4:30

With a Lillian Hellman Oscar-nominated script, *The North Star* was released in the mid-1940s as a rare wartime pro-Soviet propaganda film from Hollywood. The stellar cast of Dana Andrews, Walter Huston, Anne Baxter, Farley Granger, Walter Brennan, and Erich von Stroheim—villagers in a Ukrainian collective—finds the strength to endure a Nazi invasion. James Wong Howe's cinematography and Ira Gershwin's lyrics (*Song of the Guerrillas*) support Copland's score, which increases in strength as it progresses. (Lewis Milestone, 1943, 35 mm, 108 minutes)

New York-Hollywood: Art, Culture, and Commerce in the 1930s followed by **Deadline at Dawn** October 27 at 12:30

The popular culture of the United Sates during the 1930s, notably the relationship between New York and Hollywood, affected the career of Edward Hopper. In this discussion, National Gallery of Art lecturer David Gariff develops three themes: radicalism, nationalism, and modernism. The Workers Theater, the Group Theater, and left-leaning actors and directors such as Lee Strasberg, Harold Clurman, Elia Kazan, and Clifford Odets were all part of this scene.

In *Deadline at Dawn*, “actress” Susan Hayward and cabbie Paul Lukas navigate the mean streets of Manhattan in the wee hours to help clear sailor Bill Williams of a murder rap. The sole film-directing assignment for stage legend Clurman (who at the time was moonlighting in Hollywood following the collapse of his Group Theatre), *Deadline at Dawn*, with its tawdry Odets dialogue and taut sets, was dismissed at the time as a minor RKO release. (Harold Clurman, 1946, 35 mm, 83 minutes)

Edward Hopper Goes to the Movies—Silence and Sound in Painting and Film October 20 at 2:00

Stories by American writer Raymond Carver are known for their Hopperesque narratives. Film historian Robert Kolker uses Robert Altman's film *Short Cuts*—a free adaptation of several Raymond Carver stories—as a springboard to probe Altman's films. Finding deeper connections between Edward Hopper and Robert Altman than one film would illustrate, Kolker goes on to discuss the overlapping spaces of their art. Robert Kolker's most widely known book is *A Cinema of Loneliness*, now in its third edition.

Short Cuts is Robert Altman's portrayal of lives played out on society's margins—the working-class wards around Los Angeles. In a brilliant illustration of ensemble acting, the film's huge cast (Jennifer Jason Leigh, Tom

Little Caesar

also **I Was a Communist for the FBI**

November 4 at 4:00

Mobster Rico Bandello (Edward G. Robinson) schemes to take over Manhattan's crime empire in *Little Caesar*'s celebrated adaptation of the W. R. Burnett novel. Warner Brothers' low budgets and even lower production values only added to the charm of the studio's Depression-era gangster films, arguably the best of the genre. Warts and all, Robinson's hoodlum was a tragic hero. (Mervyn LeRoy, 1930, 35 mm, 80 minutes)

Twenty years after *Little Caesar*, Warner Brothers released *I Was a Communist for the FBI*, a film in which the good guy—law enforcers do no wrong. The film's anticommunist Cold War narrative was based on the case of Matt Cvetic who, at the FBI's request, joined a Pittsburgh branch of the Communist Party USA and earned the moniker “Pennsylvania's most important mole.” (Gordon Douglas, 1951, 35 mm, 83 minutes)

Bucharest Stories: New Films from Romania

During the past decade Romania has been quietly commanding the attention of critics and cineastes with a group of talented young filmmakers from Bucharest. Corneliu Porumboiu, Cristian Nemescu, Cătălin Mitulescu, Cristi Puiu, and Cristian Mungiu are a few of the names at the center of this creative vortex. Now celebrated by festival juries, including this year's Festival de Cannes (the *Palme d'Or* was awarded to Mungiu's *4 Months, 3 Weeks, and 2 Days*), the acclaim is echoed in film journals that note a new and very successful national film movement. While its characteristics may be difficult to catalogue, the defining features include a matter-of-fact realism, accomplished casting and composition, and a generous bit of Balkan surrealism. This series comprises ten programs of features and shorts and was organized with assistance from the Romanian Cultural Institute and the Embassy of Romania. Special thanks to Corina Șuteu, Ilinca Ilie, and Oana Radu.

California Dreamin'

December 8 at 2:30, December 15 at 2:30

Lauded at this year's Festival de Cannes, director Cristian Nemescu (tragically killed in a crash before the film's final postproduction) was inspired by an event that had occurred in the late 1990s during the Kosovo war. A village station master in a Bucharest suburb blocks a train filled with military equipment and American marines for lack of legitimate customs papers. The scenario unfolds over the course of several days, as village locals mingle with the stranded troops. Forced to live side by side, both groups discover that life can never again be quite the same. Pascale Ferran, awarding the film top prize for Cannes' *Un Certain Regard*, said, “far and above, *California Dreamin'* is the most lively and liberated film proposal we've seen in our entire ten days.” (Cristian Nemescu, 2007, 35 mm, Romanian with subtitles, 150 minutes)

The Paper Will Be Blue

November 16 at 4:00, November 18 at 4:00

“From an armored squadron patrolling the sedate Bucharest suburbs to an impetuous soldier who need not search too hard for the battle he craves, *The Paper Will Be Blue* strikingly recreates the emotions that boiled over during the Romanian revolution. An adept blend of docudrama and wry humor, told from a memorably ground-level point of view” —Seattle Film Festival. (Radu Muntean, 2006, 35 mm, Romanian with subtitles, 95 minutes)

Edward Hopper's paintings are often assumed to have been inspired by movies, but what, exactly, did that inspiration amount to? In his lecture, historian Charles O'Brien will relate the filmic aspects of Hopper's art to changes in the popular cinema in New York during the 1930s—a crucial time both for film and for Hopper's painting. O'Brien's discussion will encompass such films as *Little Caesar* (1930) as well as the theaters depicted in Hopper's canvas *New York Movie* (1939) and other works. Charles O'Brien is associate professor, School for Studies in Art and Culture, Carleton University.

The North Star (Photofest)

12:08 East of Bucharest

preceded by **Humanitarian Aid**

November 25 at 4:00

During the days following December 22, 1989—the date Romania's Stalinist tyrant Ceaușescu was executed—there was no real consensus about what had actually transpired. With unassuming, tongue-in-cheek humor, *12:08 East of Bucharest* offers a resolutely proletarian yet satirical view of Romania's recent past as local talk-show host Jderescu (Teo Corban) tries to solicit answers to the question, “Was there, or was there not, a revolution in our town?” (Corneliu Porumboiu, 2006, 35 mm, Romanian with subtitles, 89 minutes)

In the short film *Humanitarian Aid*, three young men from Western Europe arrive in a Romanian mountain village to (they think) distribute the goods according to need. (Hanno Höfer, 2003, 35 mm, Romanian with subtitles, 16 minutes)

Death of Mr. Lăzărescu

December 1 at 2:00

A retired engineer shares his dour Bucharest apartment with three cats. One night he becomes ill and calls an ambulance. No hospital, however, is willing to accept him, and as the night wears on, his condition gets worse. This seemingly bleak scenario, awarded *Un Certain Regard* at the 2005 Festival de Cannes, depicts a universal theme—death and hospitals— with humanity and dark humor. “Inspired by real events, its appeal is the clever way it involves the viewer emotionally, keeping him breathless in a race against the clock” —Alex Șerban. (Cristi Puiu, 2005, 35 mm, Romanian with subtitles, 150 minutes)

The Reenactment

also **Tertium non datur**

December 23 at 4:00

A key Romanian artist from the period before the end of communism, Lucian Pintilie (b. 1933) works in opera and theater as well as cinema. His earlier films have been compared to the plays of Chekhov, his favorite writer. Upon its completion in the late 1960s, *The Reenactment* was banned because, according to one critic, “It was dominated by a sense of the tragic... and nourished by a profound civil and cultural awareness.” Ripu and Vuica are students who celebrate one evening by drinking too much. They attack the bar owner and break a window. Days later a policeman, a judge, and a film crew take them to the crime scene—instead of spending time in jail, they will work as actors in a state-sponsored documentary about alcoholism. (Lucian Pintilie, 1968, 35 mm, Romanian with subtitles, 106 minutes)

Pintilie describes his new short film *Tertium non datur* as “a tragicomic parable about the integration of the poorest of the poor, tormented by complexes, into the fiction we provisionally call Europe.” Near the end of the war, two high-ranking German officers visit a Romanian military unit in their schoolhouse headquarters. Warned by champagne, the German major shows his hosts his prize possession, the most expensive stamp in the world, the Aurochs Head. As it passes around the table, the legendary stamp disappears. (Lucian Pintilie, 2006, 35 mm, Romanian, German, and French with subtitles, 39 minutes)

The Great Communist Bank Robbery December 15 at 1:00

A strange robbery at the Romanian National Bank in 1959 triggered a massive police search. When the alleged burglars were caught and arrested, they reneacted their crime for a television film in which they played themselves. Although evidence suggests the criminals believed they would be spared the death sentence by appearing in the film, their reality was otherwise. “A bizarre recreation of a crime of which the motive is still difficult to fathom and an astonishing evocation of a lost world of Romanian Stalinism” —Nick Fraser. (Alexandru Solomon, 2004, 70 minutes)



12:08 East of Bucharest (42 Km Film)

The Way I Spent the End of the World

December 16 at 4:00

Set during the final months of Ceaușescu's communist dictatorship, *The Way I Spent the End of the World* portrays the daily lives of radiant young Eva, her brother, and her boyfriend as they grapple with coming-of-age issues. Eva's woes, though largely a consequence of her personal and family relationships, are still shaped by the era in which she is living. Actress Dorothea Petre's luminous performance won the best actress award in the 2006 *Un Certain Regard* division of the Cannes Festival. (Cătălin Mitulescu, 2006, 35 mm, 106 minutes)

The Occident

December 29 at 2:30

An early work by Cristian Mungiu (the recent Cannes *Palme d'Or* winner), *Occident* is a narrative triptych connected by overlapping settings and by the premise that many young Romanians are departing for the West (the Occident) in search of a better life. The characters are sensitive and sometimes capricious, and, to the outsider, encompass a snapshot of daily life in Bucharest. “It's unusual to come across a script so accomplished. Cristian's strength clearly lies in his writing” —Neil Young. (Cristian Mungiu, 2002, 35 mm, Romanian with subtitles, 105 minutes)

Short Films from Romania December 30 at 2:00

Creativity in the recent Romanian new wave has not been limited to works of feature length. Displaying a flair for the shorter form, this program includes the following works: *Cigarettes and Coffee* (Cristi Puiu, 2004, 13 minutes); *Traffic* (Cătălin Mitulescu, 2004, 15 minutes); *The Apartment* (Constantin Popescu, 2004, 20 minutes); *The Tube with a Hat* (Radu Jude, 2006, 23 minutes); and *Liviu's Dream* (Corneliu Porumboiu, 2004, 39 minutes). All films are 35 mm, Romanian with subtitles.

The Rest Is Silence

Washington Premiere December 30 at 4:30

In 1911 Bucharest was the “Paris of the East.” Grand receptions, lavish lifestyles, and luxurious architecture were all central to the city's existence. If theater was the preferred art form, the city's nascent cinemas were still holding their own. In the midst of Bucharest's theatrical life we find Grig, a would-be film director for the French-based Gaumont company. Grig manages to alienate his famous father, a celebrated Romanian stage actor who only has contempt for the new cinemas. The lavishly styled *The Rest Is Silence* vividly recreates turn-of-the-century Bucharest and the turbulence of the early film industry. (Nae Caranfil, 2007, 35 mm, Romanian with subtitles, 140 minutes)