



FILM

FILM INDIANS
NOW!

QUALITÉ
SUISSE:
NEW SWISS
CINEMA

JULES DASSIN,
AMERICAN
ABROAD

ROMAN RUINS
REBUILT

JOSEF VON
STERNBERG,
MASTER OF
MOOD

PÉTER
FORGÁCS

DAVID LEAN
RESTORED

Film Events

Derek
 Washington premiere
Sunday October 5 at 4:30

Tilda Swinton and Isaac Julien pooled talents to create this experimental portrait of their friend and mentor, British artist-director Derek Jarman (1942–1994). Jarman's daring theater designs and bold films such as *Caravaggio* and *Edward II* made him one of England's most controversial twentieth-century personalities. His milieu comes alive in the film's dramatic sequences and home movies. (Isaac Julien, 2008, digital beta, 76 minutes)

Alberto Giacometti, Eyes on the Horizon
Wednesday October 8 at 12:30
Thursday October 9 at 12:30
Friday October 10 at 12:30

A new documentary on the Swiss artist draws from Giacometti's *Écrits (Writings)*, memories of friends and collectors, and brilliant location cinematography of the spaces where he lived and worked. (Heinz Büttler, 2006, digital beta, 58 minutes)



New Masters of European Cinema
Dernier maquis
(The Last Underground)
 Washington premiere
 Rabah Ameur-Zaïmeche in person
Sunday October 19 at 4:30

This premiere event is part of an ongoing quarterly program spotlighting the work of young European film directors. *Dernier maquis'* beautifully orchestrated shots and *plan-séquences* disclose a series of grim complications among Muslim workers at a remote industrial site in a Paris suburb. Director Rabah Ameur-Zaïmeche (who plays site foreman in the film) will be present to discuss his work. (2008, 35 mm, French with subtitles, 93 minutes) *unconfirmed*

New Short Films from Europe
Sunday November 2 at 4:30

A selection of new short films from Europe includes enchanting live-action and animated works, among them *Mic Jean-Louis* (Cathy Sebbah, 2007), *L'Escale* (Shalimar Preuss, 2007), *Résistance aux tremblements* (Olivier Hems, 2008), *Taxi wala* (Lola Frederich, 2006), *La Svedese* (Nicolas Liguori, 2007), and *Auf der Strecke (On the Line)* (Reto Caffi, 2008).

In the Land of the Headhunters
 Coast Orchestra, live appearance
Sunday November 9 at 6:30

In 1914, eight years before Robert Flaherty's renowned *Nanook of the North*, photographer Edward S. Curtis made a dramatic feature with cast drawn entirely from British Columbia's Kwakwaka'wakw (Kwakiutl) Nation. Long forgotten (the film had one brief revival in the 1970s), *In the Land of the Headhunters* has now come into its own with a full restoration of the print and the original orchestral score. (Edward S. Curtis, 1914, 35 mm, live accompaniment by the all-native Coast Orchestra, 76 minutes)

Herb and Dorothy
 Herb and Dorothy Vogel and Megumi Sasaki in person
Sunday November 16 at 4:30

With modest means, postal clerk and librarian Herbert and Dorothy Vogel began buying contemporary art together in the 1960s and eventually amassed one of the finest collections anywhere. Following this screening of her new documentary, director Megumi Sasaki will lead an audience discussion. (Megumi Sasaki, 2008, digital beta, 89 minutes)

The Exiles
Friday November 28 at 1:00 and 3:00
Saturday November 29 at 1:00

A neglected but now restored jewel, *The Exiles* portrays, in impromptu style reminiscent of John Cassavetes, the relocation of American Indians from their rural reservations to downtown Los Angeles in the late 1950s. "British director Mackenzie has an ear for the poetry of ritualized interaction," wrote one critic, "and an eye for the glint of hard lights on city streets." (Kent Mackenzie, 1961, 35 mm, 72 minutes)

The Private Life of a Christmas Masterpiece: The Annunciation
Wednesday December 10 through Friday December 12 at 12:30
Wednesday December 17 through Friday December 19 at 12:30
Wednesday December 24 and Friday December 26 at 12:30

Conservators and curators from the UK and US disclose details of the history, iconography, and preservation of one of the great works by Jan van Eyck in the National Gallery's collection. (BBC, 2006, digital beta, 50 minutes)

Film Indians Now!

In association with the National Museum of the American Indian, this series of films and discussions focuses on the portrayal of American Indians in contemporary moving-image culture. Featuring eight separate events—four at the National Gallery and four at the National Museum of the American Indian—the series is offered in conjunction with the exhibitions *George de Forest Brush: The Indian Paintings* at the Gallery and *Fritz Scholder: Indian/Not Indian* at the NMAI. For a complete listing of all eight events at both museums go to www.americanindian.si.edu.

Part 1: Pretty Pictures
Pocahontas
 preceded by **Conversion**
Saturday October 4 at 2:00

Free-spirited Pocahontas lives a carefree life with her animal friends and grandmother until English settlers arrive. A chance encounter with Captain John Smith establishes a friendship that alters both societies, English and Indian, forever. (Mike Gabriel and Eric Goldberg for Walt Disney Pictures, 1995, 35 mm animation, 84 minutes)

In *Conversion's* remote corner of the Navajo Nation circa 1950, a missionary's visit has catastrophic consequences for a family. "A shrewd assessment of the

twentieth-century's version of historic aggression—conversion to Christianity.” (Nanobah Becker, 2006, 8 minutes).

Moderated discussion with Patricia Aufderheide, director of the Center for Social Media, American University, filmmaker Nanobah Becker (Navajo), and Gabrielle Tayac (Piscataway), research assistant, National Museum of the American Indian, will follow the screenings.

Part 2: *Unité Urbaine* *Tkaronto*

Saturday November 1 at 2:00

In the midst of *Tkaronto*'s vast, banal cityscape (*Tkaronto* is the original Mohawk word for Toronto), Ray and Jolene, native thirty-somethings, experience an unexpected but pleasantly life-altering truth. They find solace in each other's struggle for a sense of a cultural self. (Shane Belcourt, 2007, 35 mm, 102 minutes)

Moderated discussion with filmmakers Shane Belcourt (Métis) and Christine Vachon will follow the film.

Part 3: *A Future Realized* *Films By Today's Indian*

Saturday November 22 at 2:00

An afternoon of new works from some of the best American Indian filmmakers includes *The Colony* (Jeff Barnaby, 2007, 23 minutes); *Nikamowin* (Kevin Lee Burton, 2007, 11 minutes); *Sikumi (On the Ice)* (Andrew Okpeaha MacLean, 2007, 15 minutes); *A Return Home* (Ramona Emerson, 2008, 31 minutes); *4-Wheel War Pony* (Dustinn Craig, 2007, 5 minutes).

Moderated discussion with curator Gerald McMaster (Plains Cree and member of the Siksika Nation) and filmmakers Jeff Barnaby (Mi'kmaq), Kevin Lee Burton (Swampy Cree), Dustinn Craig (White Mountain Apache/Navajo), Ramona Emerson (Navajo), and Andrew Okpeaha MacLean (Iñupiaq) will follow presentation of the films.



Part 4: *Mainstream Native America* *The Godfather*

Saturday December 6 at 2:00

In 1972, American Indians applauded Coppola's compelling saga, created almost entirely by Italian Americans, about deeply societal experience. Epic themes of cultural displacement, family allegiance, and rivalry still resonate today, suggesting parallels with many present-day Indian issues. This print of *The Godfather* (the first installment in the trilogy) is Paramount's newly remastered version. (Francis Ford Coppola, 1972, 35 mm, 175 minutes)

Moderated discussion with filmmaker Chris Eyre (Cheyenne/Arapaho) and Kevin Gover (Pawnee), director of the Smithsonian Institution's National Museum of the American Indian, will follow the program.

Qualité Suisse: New Swiss Cinema

Discovering art in diverse and incongruous places is the pretext behind this stellar presentation of documentaries and fictional works from Swiss directors Thomas Imbach, Peter Liechti, Georges Gachot, Christoph Schaub, and Michael Schindhelm, all members of Switzerland's rising independent film community. Featuring six area premieres, the series coincides with a celebration of Swiss music in the Gallery's garden court. Special thanks to SwissFilms for support.

Roman Signer: *Signer's Koffer*

Friday October 10 at 2:00

Controversial artist Roman Signer combines eccentric raw materials (bicycles, balloons, water, and furniture) with brute physical forces (pressure, gravity, wind, and fire) to create sculpture that is both provocative and accessible. (Peter Liechti, 1996, 35 mm, Swiss-German with subtitles, 80 minutes)

Hardcore Chamber Music

Saturday October 11 at 12:30

Three Swiss musicians (Hans Koch, Martin Schuetz, and Fredy Studer) condense a broad spectrum of musical compositions ranging from Béla Bartók to Bob Marley into a unique form they call "hardcore chamber music." (Peter Liechti, 2006, 35 mm, Swiss-German with subtitles, 72 minutes)

Bird's Nest: *Herzog and de Meuron in China*

Saturday October 11 at 2:00

Switzerland's star architects, Jacques Herzog and Pierre de Meuron, travel to their celebrated sites in China: the national stadium for the 2008 summer Olympic games in Beijing and a neighborhood in the provincial town of Jinhua. (Christoph Schaub and Michael Schindhelm, 2008, digital beta, 88 minutes)

I Was a Swiss Banker

followed by *Lenz*

Saturday October 11 at 4:00

The career of a young Swiss banker becomes fodder for folk legend when, abruptly, he dives into Lake Constance with a bag full of money. Singing mermaids and other enchanted creatures take over in Imbach's loopy underwater fairy tale. (Thomas Imbach, 2007, 35 mm, English, Swiss-German, and Danish with subtitles, 75 minutes)

The middle-aged filmmaker of *Lenz* leaves his city life behind to live in the Hautes-Vosges and research the works of nineteenth-century novelist Georg Büchner and romantic poet J.M.R Lenz. The turbulent inner lives of all—filmmaker, poet, and novelist—are mirrored in the jagged beauty of the landscape. (Thomas Imbach, 2006, 35 mm, German with subtitles, 92 minutes)

Maria Bethânia: *Music Is Perfume*

Georges Gachot in person

Sunday October 12 at 4:00

The first of two documentaries by Georges Gachot captures the charismatic Brazilian diva Maria Bethânia on stage and in private as her unique chemistry with audiences and other musicians is slowly unveiled. "Samba," Maria intones, "is a sadness that cradles us." (Georges Gachot, 2005, 35 mm, Portuguese with English subtitles, 82 minutes)

Martha Argerich: *Evening Conversations*

preceded by *A Little Symphonic Poem*

Told by Antonín Dvořák

Sunday October 12 at 5:45

Stunning Argentine pianist Martha Argerich, reputedly uncompromising and unwilling to sustain interviews, agreed to a few exchanges with Swiss filmmaker Georges Gachot. Their evening chats became occasions filled with music and discourse. (Georges Gachot, 2003, 35 mm, English, French, German with subtitles, 63 minutes)

In *A Little Symphonic Poem Told by Antonín Dvořák* the first movement of the *New World Symphony* inspires a short story. (1990, digital beta, 12 minutes)

Jules Dassin, American Abroad

American director Jules Dassin (1911–2008), son of a barber from Connecticut, abandoned a promising Hollywood career during the blacklisting era of the 1950s and resettled in Europe. Marrying actress and, later, Greek culture minister Melina Mercouri, he shared a passion for Greek art and even urged the return of the Parthenon sculptures to Greece. Dassin died on March 31. His stance toward his life abroad is apparent in his work.

Phaedra

Saturday October 18 at 2:30

Inspired by Euripides' *Hippolytus*, *Phaedra* was a vehicle for Melina Mercouri, who is cast as the wealthy wife of Greek shipping magnate Raf Vallone. In the manner of the original tragedy, she has an affair with her younger stepson, played by Anthony Perkins in a tour-de-force performance. (1962, 35 mm, 115 minutes)

Riffi (*Du riffi chez les hommes*)

Introduction by Jay Carr

Sunday October 26 at 4:30

Dassin's Parisian gangster thriller maintains a place in film history for the famously detailed and wordless heist incident at its center. The film's stylish use of Parisian locations, however, is even more impressive, betraying an outsider's keenly susceptible awareness of place. (1955, 35 mm, 122 minutes)

Roman Ruins Rebuilt

Complementing the exhibition *Pompeii and the Roman Villa*, this program features three variations on the theme of reconstructing the ancient Roman world—the arenas, houses, baths, and temples—for the cinema. Martin M. Winkler, professor of classics at George Mason University, introduces each program. Winkler has edited the essay collections *Classical Myth and Culture in the Cinema*; *Gladiator: Film and History*; *Troy: From Homer's Iliad to Hollywood Epic*; and *Spartacus: Film and History*.

The Last Days of Pompeii

Introduction by Martin Winkler

Burnett Thompson on piano

Saturday October 25 at 2:00

Two adaptations of Edward George Bulwer-Lytton's best-selling 1834 novel—the 1935 RKO version by Ernest B. Schoedsack and a new restoration of a rare 1913 silent Italian costume drama—will be discussed following the screenings. Schoedsack's RKO film, with stunning sets and scintillating effects, carries a disclaimer saying it has little in common with the novel except a volcanic eruption. The 1913 Italian historical drama by Eleuterio Rodolfi attempts to revive the characters and plot elements of the book. (Total running time approximately 198 minutes with intermission)



Antony and Cleopatra (Marcanonio e Cleopatra)

Introduction by Martin Winkler
James Doering on piano
Premiere of original 1914 score
Saturday November 15 at 3:00

A 1913 Italian production (the only extant copy is this slightly shorter 1917 re-release) presents a classic East-West confrontation on an epic scale. Shot on location in Italy and Egypt and bolstered by ornate sets and a huge cast, the film caught the attention of influential American film promoter George Kleine, who bought distribution rights and hired George Colburn to compose a score for the American premiere. Colburn's theme music, researched and recently adapted for piano by James Doering, has not been performed in public since 1914. (Enrico Guazzoni for Cinès, 1913, 16 mm, 80 minutes)

A Funny Thing Happened on the Way to the Forum

Introduction by Martin Winkler
Sunday November 23 at 4:30

Inspired by the Roman comic playwright Plautus and based on Stephen Sondheim's 1960s musical, this period farce finds disreputable slave Zero Mostel conniving to obtain freedom by helping his young master woo a woman. Buster Keaton, in his last film, plays the character called Erronius. Interestingly, the film's sets were modeled on Pompeii. (Richard Lester, 1966, 35 mm, 100 minutes)

Josef von Sternberg, Master of Mood

Although Josef von Sternberg's oeuvre is often linked with actress Marlene Dietrich, this director's relatively unknown early work was accomplished largely without the German diva. A six-film series includes two silent films that established his reputation as a poet of setting and mood. Special thanks to Il Cinema Ritrovato, Bologna, Library of Congress, and to the UCLA Film and Television Archive for 35 mm prints.

The Salvation Hunters

Andrew Simpson on piano
Saturday November 8 at 2:00

Josef von Sternberg's first solo venture was an expressionistic tale of three drifters aboard a muddy dredge in the midst of a harbor. With its minuscule budget and immense artistic aspiration, critics dubbed the film "America's first avant-garde feature." "I had in mind a visual poem," replied Von Sternberg. (1925, 35 mm, silent with live accompaniment, 79 minutes)

Children of Divorce

Andrew Simpson on piano
Saturday November 8 at 4:00

The young and beautiful lovers Clara Bow and Gary Cooper are the lead players in an assignment that Sternberg salvaged and partly reshot from another film originally meant for another's direction. For Sternberg, *Children of Divorce* was his first major project for Paramount, the studio that ultimately released his most successful films. (1927, 35 mm, silent with live accompaniment, 70 minutes)

Thunderbolt

Saturday November 15 at 12:30

Surprisingly full of delightful experimental touches and twists, Sternberg's first talking picture is a gangster film that, wrote Andre Sarris, "is the stuff of grand opera." Among other enchantments, weary prisoners on death row harmonize blues songs and popular standards from their cells. (1929, 35 mm, 95 minutes)

The Docks of New York

Donald Sosin on piano, Joanna Seaton vocals
preceded by *The Immigrant*
Saturday November 29 at 4:00

Poignantly evoking Manhattan's 1920s waterfront with beautifully rendered down-and-out denizens, *The Docks of New York* is an early gem. When a ship's stoker (George Bancroft) saves a prostitute (Betty Compson) from drowning, his heroic deed becomes a deeply compassionate gesture. (1928, 35 mm, silent with live accompaniment, 96 minutes)

In *The Immigrant*, Charlie Chaplin's silent comic masterpiece, poor peasant Charlie lands in New York harbor. (Charles Chaplin, 1917, 35 mm, 30 minutes)

An American Tragedy

Sunday November 30 at 4:30

In Sternberg's perceptive adaptation of Dreiser's novel ("the understated opposite of George Stevens' later version," writes historian Janet Bergstrom), Phillips Holmes plays tragic hero Clyde Griffiths with an equal measure of self-doubt and determination. Lured up society's ladder by rich debutante Sondra (Frances Dee), he is undone by his destructive liaison with poor textile worker Roberta (Sylvia Sydney). (1931, 35 mm, 94 minutes)

Dishonored

Sunday December 14 at 4:30

An early and unusual collaboration with Marlene Dietrich, *Dishonored* is arguably the most beautiful Sternberg film after *Morocco*. Set in the director's native Vienna, the story restructures the Mata Hari legend with the gloriously costumed Dietrich in the service of Austria mainly to unmask a Russian spy (Victor McLaglen). "The absurdities," writes critic Raymont Durnat, "make Sternberg one of the screen's surrealist poets of *l'amour fou*." (1931, 35 mm, 90 minutes)

Péter Forgács

The photographs, films, and media installations of Hungarian avant-garde artist Péter Forgács captivate with their unique combination of style and layered historical content. While his themes are not easy—family, war, philosophy, vanishing times and places—the films themselves are magical, constructing ephemeral spaces from amateur footage and forgotten texts. Forgács' introductory lecture will be followed by three recent films.

Film, Memory, and Amnesia

Lecture by Péter Forgács
Sunday December 7 at 2:00

The lives of ordinary Hungarians are exposed and examined in the work of media artist Péter Forgács. Through examples of forgotten home movies from the 1920s and 1930s that he has recast, Forgács discusses his unique approach to media and his development as an artist, while providing a general introduction to the films that follow. (Approximately 50 minutes)
This program is made possible by funds given in memory of Rajiv Vaidya.

Miss Universe of 1929

Sunday December 7 at 3:30

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



Own Death

Sunday December 7 at 5:00

Poetically detailing the sensation of a near fatal heart attack, *Own Death* is Forgács' first foray into fiction, based on Hungarian writer Péter Nádas' biographical novella. A seemingly objective meditation on life is rendered subjective through Nádas' first-person voiceover and Forgács' use of rich evocative imagery. (Péter Forgács, 2007, digital beta, 118 minutes)

I am Von Höfler

Saturday December 13 at 2:00

Tibor Höfler, last living member of the Hungarian leather manufacturing dynasty from Pécs, retells his family's history through narrative, letters, photographs, and home movies. As personal stories unfold against pivotal moments in central European history, Tibor's fate intertwines with that of Goethe's young Werther, a character modeled on his own eighteenth-century ancestor Jakob von Höfler. (Péter Forgács, 2008, digital beta, Hungarian with subtitles, 160 minutes)

David Lean Restored

The early films of Sir David Lean (1908–1991) have been restored for his centennial by the British Film Institute National Archive, Granada International, and Studio Canal. Although Lean's later 70 mm epics are generally better known, these films of the 1940s are so elegant and alive, so well written and constructed that, penned critic David Thomson, "they seem in love with the screen's power."



Blithe Spirit

Friday December 19 at 2:00

Saturday December 20 at 4:30

Rex Harrison as the cheerfully cynical novelist of Lean's early Technicolor comedy (from a Noël Coward script) is hounded by the ghost of his first wife, an apparition awkwardly visible only to him. "One of the funniest British films ever made," wrote a contemporary critic. (1945, 35 mm, 95 minutes)

In Which We Serve

Saturday December 20 at 2:00

One of four directing collaborations with Noël Coward, *In Which We Serve* was inspired by Lord Louis Mountbatten's accounts of life on the destroyer HMS *Kelly* (Coward and Mountbatten were friends). Besides its accurate portrayal of Navy life, the film's main fascination was mirroring the sharp class distinctions that exist on both ship and shore. (1942, 35 mm, 114 minutes)

This Happy Breed

Sunday December 21 at 2:00

Noël Coward constructed a script from his own play for Lean's first solo directing endeavor. Set in a suburban household in Clapham during the interwar years, *This Happy Breed* is a poignant homage to all the endearing family rituals deeply threatened during wartime. (1944, 35 mm, 110 minutes)

Great Expectations

Sunday December 21 at 4:30

Professing to take a backseat to Dickens, Lean took his cues from the novelist's bold renderings for the film's casting and sets. The Gothic atmosphere, vivid performances from John Mills, Valerie Hobson, and Alec Guinness among others, and exemplary editing and cinematography ensure *Great Expectations'* survival as "the greatest of all Dickens' films" (Roger Ebert). (1946, 35 mm, 118 minutes)

Oliver Twist

Friday December 26 at 2:30

Saturday December 27 at 12:30

Lean's second foray into Charles Dickens' universe brings another robust Victorian vision to life. Besides meticulous sets of Oliver's glum surroundings and Alec Guinness' expressionistic performance as Fagan, *Oliver Twist* fulfills David Lean's aim to sustain literary adaptation that "mainly conveys character and episode... plot is subsidiary." (1948, 35 mm, 116 minutes)

Madeleine

Saturday December 27 at 3:00

Lean's script follows the facts of a famous 1857 Glasgow murder case while exploiting the enigmatic screen persona of Ann Todd (Lean's wife). *Madeleine* falls for a penniless French aristocrat, who in due course is the victim of a strange arsenic poisoning. (1949, 35 mm, 114 minutes)

Brief Encounter

Sunday December 28 at 2:00

Restrained emotions make delicate melodrama in David Lean's depiction of an amorous railway encounter between a suburban housewife and a married doctor. Rachmaninoff's Piano Concerto no. 2 conveys a tone that, ceded one critic, "expresses the futility and universal relevance of their situation." (1946, 35 mm, 86 minutes)

The Passionate Friends

Sunday December 28 at 4:30

Transposing *Brief Encounter's* provincial setting and premise of adultery to London's jet-set society, *The Passionate Friends'* triangular tale (from an H.G. Wells novel) finds a woman torn between past and present when her old lover disrupts a holiday in Switzerland with her husband. "As ever, the craft of the piece carries the emotional subtlety" (Trevor Johnston). (1949, 35 mm, 95 minutes)

An ongoing program of classic cinema, documentary, avant-garde, and area premieres occurs each weekend in the National Gallery's East Building Auditorium, 4th Street at Constitution 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 30 minutes before each show. Programs are subject to change. For current information, visit our Web site: www.nga.gov/programs/film or call 202.842.6799.

Oct

4	SAT	2:00	Film Indians Now! Pocahontas; Conversion
5	SUN	4:30	Event Derek
8	WED	12:30	Event Alberto Giacometti, Eyes on the Horizon
9	THURS	12:30	Event Alberto Giacometti, Eyes on the Horizon
10	FRI	12:30 2:00	Event Alberto Giacometti, Eyes on the Horizon New Swiss Cinema Roman Signer: Signer's Koffer
11	SAT	12:30 2:00 4:00	New Swiss Cinema Hardcore Chamber Music New Swiss Cinema Bird's Nest: Herzog and de Meuron in China New Swiss Cinema I Was a Swiss Banker; Lenz
12	SUN	4:00 5:45	New Swiss Cinema Maria Bethânia: Music Is Perfume New Swiss Cinema Martha Argerich: Evening Conversations; A Little Symphonic Poem Told by Antonín Dvořák
18	SAT	2:30	Jules Dassin Phaedra
19	SUN	4:30	Event New Masters of European Cinema: Dernier maquis
25	SAT	2:00	Roman Ruins Rebuilt The Last Days of Pompeii
26	SUN	4:30	Jules Dassin Rififi



Nov

1	SAT	2:00	Film Indians Now! Tkaronto
2	SUN	4:30	Event New Short Films from Europe
8	SAT	2:00 4:00	Josef von Sternberg The Salvation Hunters Josef von Sternberg Children of Divorce
9	SUN	6:30	Event In the Land of the Headhunters
15	SAT	12:30 3:00	Josef von Sternberg Thunderbolt Roman Ruins Rebuilt Antony and Cleopatra
16	SUN	4:30	Event Herb and Dorothy
22	SAT	2:00	Film Indians Now! Films by Today's Indian
23	SUN	4:30	Roman Ruins Rebuilt A Funny Thing Happened on the Way to the Forum
28	FRI	1:00 3:00	Event The Exiles Event The Exiles
29	SAT	1:00 4:00	Event The Exiles Josef von Sternberg The Docks of New York; The Immigrant
30	SUN	4:30	Josef von Sternberg An American Tragedy



Dec

6	SAT	2:00	Film Indians Now! The Godfather
7	SUN	2:00 3:30 5:00	Péter Forgács Film, Memory, and Amnesia (lecture) Péter Forgács Miss Universe of 1929 Péter Forgács Own Death
10	WED	12:30	Event The Private Life of a Masterpiece: The Annunciation
11	THURS	12:30	Event The Private Life of a Masterpiece: The Annunciation
12	FRI	12:30	Event The Private Life of a Masterpiece: The Annunciation
13	SAT	2:00	Péter Forgács I am Von Höfler
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20	SAT	2:00 4:30	David Lean In Which We Serve David Lean Blithe Spirit
21	SUN	2:00 4:30	David Lean This Happy Breed David Lean Great Expectations
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28	SUN	2:00 4:30	David Lean Brief Encounter David Lean The Passionate Friends

