

Celebrating film heritage across Europe



# A Season of Classic Films

2020-2021

Coordinated by



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# A Season of Classic Films

Celebrating film heritage across Europe

Programme catalogue

Edited by Paulina Reizi (Eye Filmmuseum)

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# Foreword

It seems like a century ago at the Cannes Film Festival in 2019, when a group of directors\* of European cinemathèques met with Lucia Recalde, Head of Unit for Creative Europe MEDIA at the European Commission. We discussed the state of affairs of our common film heritage. We talked about the need for support for the restoration and digitisation of film heritage, education and training, and the need for greater visibility. Things have changed drastically since then. For the good and the bad. Not for the ugly.

First, the bad. As I am writing this foreword, COVID-19 is still affecting us all, including the international community of film archives and cinemathèques. Many of us have restricted or no access to our public premises. Some film theatres are closed and many are in financial trouble. Film productions have stopped or been hindered, film professionals are losing their jobs or facing bankruptcy. We need to be unified in order to safeguard European

film culture — past, present and future. We cannot wait.

Then, the good. In the recent past, the European Commission has supported several initiatives for the preservation and the exhibition of film heritage. In the summer of 2019, the first edition of *A Season of Classic Films* took place: European film classics were screened in some of Europe's most iconic cultural heritage venues. Classic films from across the EU were screened free of charge in a wide variety of venues in 13 EU countries — from small towns to capital cities — highlighting Europe's rich and diverse cultural heritage. At the launch of the first screening event, Tibor Navracsics, Commissioner for Education, Culture, Youth and Sport at that time, said: *"European cultural heritage, including our great film classics, should be accessible to everyone. I am pleased to see that the Season of Classic Films makes it possible for everyone interested to be part of an*

*experience shared across Europe, even when attending a local event."*

Among the classic films screened during the season were some of the best-known titles in world cinema, including Fritz Lang's *Metropolis* (1927), Francois Truffaut's *The 400 blows* (1959), and *Cinema Paradiso* (1988) by Giuseppe Tornatore. The iconic venues hosting the screenings included Aristotelous Square in Thessaloniki, Greece, Kilkenny Castle in Ireland, and the Piazza Maggiore in Bologna, Italy.

Moreover, in 2019 the European Commission funded several restoration and digitisation projects, such as the digitisation of 50 films from the Mutoscope and Biograph Collection preserved in the archives of the British Film Institute and Eye Filmmuseum. Most of these unique films were made in Europe between 1897 and 1902 and feature rare images from Venice, Berlin, Amsterdam and London from 120 years ago.

Cross-border cooperation has always been and still is at the heart of film culture

including the European community of film archives and cinemathèques. We are therefore proud to present, again with support of the Creative Europe programme, the second edition of *A Season of Classic Films*: a series of free screenings planned across Europe between December 2020 until June 2021 to raise awareness of the work of European national and regional film archives, especially among young adults. With 22 participating institutions, this initiative particularly aims to support the reopening of European film archives, all affected by the COVID-19 crisis.

We cannot wait to reopen our cinemathèques to celebrate film culture in all its rich and endless diversity, from all over Europe, from all times, for a wide audience, now and in the future.

Happy return to cinema!

**Sandra den Hamer**  
President of ACE and director of Eye  
Filmmuseum

\* Gian Luca Farinelli (Fondazione Cineteca di Bologna), Rainer Rother (Deutsche Kinemathek – Museum für Film und Fernsehen), Frédéric Maire (Cinémathèque suisse – FIAF President), György Ráduly (Hungarian National Film Archive) and Sandra den Hamer (Eye Filmmuseum – ACE President)

# Introduction

This publication presents the film titles selected for the second edition of *A Season of Classic Films*. It provides a colourful palette of European cinema history which we hope will be a source of inspiration for cinemagoers and film programmers around the world. The films are presented by 22 members of the Association of European Cinematheques (Association des Cinémathèques Européennes - ACE). Their aim is to increase visibility to the richness of their collections and attract a larger, younger audience. Each institution has been asked to select at least one film or a compilation programme from their vaults that can relate and provide new meanings to young adults.

The 22 partner institutions selected a total of over 50 short and long-feature films, showcasing distinguished titles and less known treasures. Most of the films are new digital restorations and some screenings include exciting elements such as live performances and experimental electronic music.

The oldest films in the programme include a compilation of **George Méliès'** films

that cover the period from 1896 and 1912, which will be screened in a series of unique live sessions with the aim to recreate the spectator's experience of more than hundred years ago. These live performances at La Cinémathèque française in Paris will also be recorded for online streaming worldwide, thanks to the support of *A Season of Classic Films*.

Contemporary to Méliès, **Jan Kříženecký** filmed some of the earliest creative film works made in Prague, but he remains mostly unknown to a wide audience. A new restoration of several of his films by the Národní filmový archiv, Prague, offers a window into the early beginnings of Czech cinematography between 1898 and 1911.

Newly-recorded music scores play an important role in increasing access to silent classics. With this in mind, ***Der Kampf ums Matterhorn*** (1928) will be accompanied by live electronic music during the screening in DFF – Deutsches Filminstitut & Filmmuseum in Frankfurt, and the Portuguese drama ***Maria do Mar*** (1930) will be screened with a live orchestra performance. The music of

both films will be recorded and become available for the film distribution with the support of *A Season of Classic Films*.

While fiction films constitute the majority of the programme, it also includes an eclectic list of documentaries among which Pasolini's ***Comizi d'amore*** (1965). For this documentary, Pasolini travelled through Italy to interview people about various sexual issues, which even if not taboo anymore keep dividing consciences. The new restoration of the film will be presented with a selection of never-before-seen outtakes.

The most recent film in the programme is the political drama ***Vdekja e kalit*** (1992), which is regarded as the first feature film produced after the end of Albania's communist regime and one which questions the country's former politics. This film is also planned for digital restoration by the Albanian National Film Archive.

The films will be screened between December 2020 and June 2021 in free special events organised by the

European cinematheques in 19 countries. Considering that the COVID-19 pandemic means the events will be subject to certain limitations, we are pleased that several institutions also plan streaming events to enable greater access.

*A Season of Classic Films* aims to foster the exchange of European popular and under-seen films across international cinematheques and festivals, in order to promote our Archives' stellar collections. The initiative is supported financially by the European Commission. To find out more about *A Season of Classic Films* and the event dates across Europe, please visit the ACE website ([ace-film.eu/projects/season-of-classics](http://ace-film.eu/projects/season-of-classics)).

**Paulina Reizi**  
Project coordinator of *A Season of Classic Films*



## Participating institutions

- Eye Filmmuseum, Amsterdam
- Ταμιοθήκη της Ελλάδος / Greek Film Archive, Athens
- Filmoteca de Catalunya, Barcelona
- Arhiv Jugoslovenske kinoteke / Yugoslav Film Archive, Belgrade
- Lichtspiel / Kinemathek Bern
- Fondazione Cineteca di Bologna
- Cinémathèque royale de Belgique / Koninklijk Belgisch Filmarchief, Brussels
- Nemzeti Filmintézet Magyarország – Filmarchívum / National Film Institute Hungary – Film Archive, Budapest
- Irish Film Institute, Dublin
- DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt
- Cinémathèque suisse, Lausanne
- Cinemateca Portuguesa – Museu do Cinema, Lisbon
- Slovenska kinoteka / Slovenian Cinematheque, Ljubljana
- Cinemateket / The Norwegian Film Institute, Oslo
- La Cinémathèque française, Paris
- Národní filmový archiv, Prague
- Кинотека на Република Северна Македонија / Cinematheque of the Republic of North Macedonia, Skopje
- Българска национална филмотека / Bulgarian National Film Archive, Sofia
- Arkivi Qendror Shtetëror i Filmit (AQSHF) / Albanian National Film Archive, Tirana
- Museo Nazionale del Cinema, Turin
- Filmoteca Valenciana – Institut Valencià de Cultura, Valencia
- Hrvatski državni arhiv – Hrvatska kinoteka / Croatian state archive – Croatian cinematheque, Zagreb



# Films and compilation programmes





## Een ochtend van zes weken

A morning of six weeks /  
Un printemps en Hollande

Fiction  
The Netherlands  
1966

### Eye Filmmuseum

+31 0205891400  
info@eyefilm.nl  
www.eyefilm.nl

Twitter: @EYE\_film  
Facebook: EYE Film  
YouTube: @eyefilmNL  
Instagram: @eye\_film  
LinkedIn: EYE Film Institute  
Netherlands

Director: Nikolai van der Heyde. Producer: Cineurope (Alfred Heineken), Piet van Mook. Cast: Hans Culeman (Jimmy), Anne Collette (Annette), Bas van der Lecq, Lily van den Bergh, Peter Bergman, Twanny Beuving, Cas Bronkhorst, Hans Caprino, Steve Grof, Hans Hamelberg, Marjan Harten, Nanny Huybregts, Hein Kip, John Ledger, Marja Lusken, Pierre Richard, Mirek Sebestik, Fred van der Weide, Roland Wagter Junior, George Moorse. Camera: Gerard Vandenberg, Assistant camera: Robby Müller, Title design: Edo Jansen, Script: Nikolai van der Heyde, Narrator's text & voice: Jan Blokker, Production manager: Dick Polak, Sound: Tom Tholen, Editing: Hetty Konink & Nikolai van der Heyde, Composer: Lasse Färnlof, Music by: Quintet Staffan Abeleen (Sweden), Vocals: Monica Zetterlund. Physical characteristics of first release: 35mm, 81', B&W, sound, Dutch/French/English. Film copy screened during *A Season of Classic Films*: DCP, 81', B&W, Dutch/French/English. Subtitles available: English, French. Copyright: Cineson CV.

If you would like to programme this film, please contact  
Ms. Marleen Labijt at: [MarleenLabijt@eyefilm.nl](mailto:MarleenLabijt@eyefilm.nl).

### Jimmy, a racing driver, meets Annette, a photo model from Paris at the Zandvoort race circuit.

Jimmy and Annette use their work as a means of self-escape, and during their brief affair, neither have the courage to be themselves. The subsequent series of misunderstandings between them causes Annette to decide to return to Paris when her work in Amsterdam is finished. In this process of growth, of reaching maturity, Jimmy loses not only the girl he loves but also his self-assurance, and he has no choice but to abandon his racing career.

Director Nikolai van der Heyde (1936-2020) was a student of the NFTVA (Dutch film academy) and a contemporary of Pim de la Parra and Wim Verstappen. This film, his debut, is clearly influenced by French cinema. The film, also selected for the International Film Festival Berlin in 1966, was very well-received, heralding Van der Heyde as someone who would help shape the future of Dutch cinema. However, some of his later, more commercial films were not at all appreciated by the critics. He stopped making films in 1987.

Today, Van der Heyde's oeuvre is practically forgotten. However, in the 1960s, he was part of the young and ambitious group of cinephiles trying to elevate Dutch cinema to international level. In 1963, together with fellow students, he established the film magazine *Skoop* and for the first issue he wrote the opening article, 'De kritiek is ziek' ('Criticism is sick'). This article makes it clear that Van der Heyde felt an affinity for the French 'nouvelle vague', although he also resisted the ease with which every new film was grouped under that title. Thanks to the restoration and digitisation from the original negative material, it is now time to rediscover this vintage film and re-think its international value in retrospect. *Een ochtend van zes weken* is a truly European, no-budget author film displaying all the sensibilities of the 1960s generation of European cinema; from its beautiful B&W photography (by Robby Müller and his master Gerard Vandenberg), to obsession with fashion models and fast cars, laidback Scandinavian jazz soundtrack (that was originally released on vinyl), and stylish Amsterdam locations.





## Ψαράδες και παρέματα [Psarades kai Psaremata]

Fishermen and Fishing

Documentary  
Greece  
1961

Director: Leon Loisios. Producer: Leon Loisios, SPECTA. Crew: Director of Photography: Fotis Mesthenaios, Research advisor: Costas Ananiadis, Narration: Stavros Tornes, Narration text: Dimitris Kehaidis, Yiannis Bakogiannopoulos, Music: Yorgos Sisilianos, Editing: Roviros Manthoulis. Physical characteristics of first release: 35mm, 22', B&W, sound, Greek. Film copy screened during *A Season of Classic Films*: New restoration. DCP, 22', B&W, sound, Greek. Available subtitles: English. Copyright: Leon Loisios.

### A pioneer documentary in the tradition of observational cinema.

Following the tradition of observational cinema, the documentary involves pioneer post-war figures of the Greek art field: director Stavros Tornes in narration, director Roviros Manthoulis in editing, playwright Dimitris Kehaidis and film historian/critic Yiannis Bakogiannopoulos in text narration. The documentary depicts traditional fishing practices in the fishing village of Molyvos on the Greek island of Lesbos. In parallel, everyday life is depicted through an anthropological but also poetic gaze. Thanks to the film's direct style in portraying artisanal modes and practices, this authentic image of rural Greece invokes current debates about large-scale, industrial production methods.

A new digital restoration from the original negative material preserved by the Greek Film Archive will become available with the support of *A Season of Classic Films*.

## Κοινωνική σαπίλα [Koinoniki Sapila]

Social Decay

Fiction  
Greece  
1932

Director: Stelios Tatasopoulos. Producer: Fyzio Film. Cast: Stelios Tatasopoulos, Danai Grizou, Tzoli Garmpi, Kimon Spathopoulos, Kostas Logariastakis. Crew: Screenplay: Stelios Tatasopoulos, Cinematography: Michalis Gaziadis. Physical characteristics of first release: 35mm, 50', B&W, silent, Greek intertitles. Film copy screened during *A Season of Classic Films*: DCP, 50', B&W, new recorded music score by K.Bhta, Greek intertitles. Available subtitles: English, French. Copyright: Greek Film Archive.

### The first film of social realism in Athens of the 1930s. Drugs, gangs, prisons and also strikes and clashes with the police.

A student abandons his studies and works as actor in a troupe, where he falls in love with the leading actress. When she yields to a businessman, feeling disappointed, he leaves the theatre. Poverty forces him to join the proletariat and become a tobacco worker. He comes face to face with the exploitation that workers endure and decides to participate in the establishment of a union leading the fight for social justice. It can be described as the first social realism film made in Greece. The exhibition history of the film was marred by censorship and police raids.

The film was considered lost until the mid1980s, when surviving film elements were located and a reconstruction of the film was released in 1989. With the recent digital restoration project in 2017, the outcome has been improved: the internegative was scanned in 2K allowing the recovery of part of the original frame. In addition, several shots which had been reversed have now been corrected, copied recent splices have been removed, grading was also performed, and the original frame rate has been simulated in the DCP. The restoration project was realised in cooperation with Documenta 14: Learning from Athens, with Cinémathèque royale de Belgique / Koninklijk Belgisch Filmarchief as partner, Cosmote TV as co-producer, and the support of the Greek Film Centre. The digitally restored film is accompanied by new recorded music score written and performed by K.Bhta, key figure of electronic music in Greece. Thanks to the support of *A Season of Classic Films*, French subtitles will also be available.

### Greek Film Archive

+30 2103612046  
contact@tainiothiki.gr  
www.tainiothiki.gr

Facebook: Ταινιοθήκη  
της Ελλάδος / Greek Film  
Archive  
YouTube: @TainiothikiOnline  
Instagram: @tainiothikigr



## La piel quemada

Burnt skin

Fiction  
Spain  
1966

Director: Josep Maria Forn. Producer: Josep Maria Forn, Teide P.C. Cast: Antonio Iranzo, Marta May, Silvia Solar, Ángel Lombarte, Luis Valero, Carlos Otero. DoP: Ricardo Albiñana, Scriptwriter: Josep Maria Forn, Music composer: Federico Martínez Tudó. Physical characteristics of first release: 35mm, 110', B&W, sound, Spanish. Film copy screened during *A Season of Classic Films*: DCP 4K, 110', Spanish. Subtitles available: English, French. Copyright: Produccions Films de l'Orient.



**The 60s. On the Costa Brava, Catalunya, Spain, the tourists mix with the immigrant workers that build hotels. Both suffer from sunburn.**

This is a classic black and white Catalan film that has been restored by Filmoteca de Catalunya in 4K.

*La piel quemada* portrays the relationship between workers and tourists in Spain in the 1960s. While working-class people from Andalusia are forced to travel to Catalunya to find a job, there are tourists from Europe that travel to that same place

### Filmoteca de Catalunya

+34 935 671 070  
filmoteca.cultura@gencat.cat  
www.filmoteca.cat

Twitter: @filmotecacat  
Facebook: Filmoteca de Catalunya  
YouTube: Filmoteca de Catalunya  
Instagram: @filmotecacat  
Publications:  
issuu.com/filmoteca  
Education:  
filmoteca.serveiseducati-us@gencat.cat

looking for sunny weather to spend their holidays. There is an obvious contrast.

At the same time, the film hints at differences between Spanish and Catalan people: culture, language, traditions.

50 years later we can still discuss the socioeconomic and cultural issues presented in the film: sexism; immigration and tourism and in what way they have changed; the past and the current "Catalan-Spanish" social conflict...



## Grešnica bez greha

Sinner without a sin

Fiction  
Yugoslavia  
1930

Director: Kosta Novaković.  
Producer: Novakovic  
Film-Beograd. Cast:  
Sonja Stanisljevic,  
Persa Pavlovic, Nikola  
Gosic, Viktor Starcic, Ilija  
Dragic, Milivoje Krstic.  
Screenwriter: Kosta  
Novakovic, DoP: unknown.  
Physical characteristics  
of first release: 35mm, 91'  
(16 fps), coloured (tinted),  
silent, Serbian intertitles.  
Film copy screened during  
*A Season of Classic  
Films*: New restoration.  
DCP, 91', colour, silent,  
Serbian. Available subtitles:  
English. Copyright: Arhiv  
Jugoslovenske kinoteke /  
Yugoslav Film Archive.



### Yugoslav Film Archive

+ 381 113549794  
kinarhiv@kinoteka.org.rs  
www.kinoteka.org.rs

Facebook: Jugoslovenska Kinoteka  
YouTube: Jugoslovenska Kinoteka  
Instagram: @Jugoslovenskakinoteka  
Vimeo: Jugoslovenska Kinoteka



**A country girl, Ljubica, is persuaded by the village teacher to go to Belgrade to study, where she will be exposed to temptations and start forgetting her previous life.**

*Grešnica bez greha* is the earliest surviving feature film from Serbia. As the first domestic social melodrama, the film was a great success with viewers, and it still inspires international audiences in contemporary screenings. The film stars the then young and later famous character actor Viktor Starcic and the leading Serbian actress of that time, Zanka Stokic, for whom this was the only role in a film.

The melodramatic story of *Grešnica bez greha* shows Ljubica's adventures when she decides to leave her village to study in the big city. The film evokes the contrast between a still unspoiled and archaic Serbian village and a metropolis like Belgrade, where danger and crime lurk at every turn, but good and love eventually win.

A new digital restoration, with the reconstructed film colours based on original film elements preserved by the Yugoslav Film Archive, will become available with the support of *A Season of Classic Films*.



Lichtspiel / Kinemathek  
Bern

+41 (0)313811505  
info@lichtspiel.ch  
www.lichtspiel.ch

Twitter: @Lichtspielbern  
Facebook: Lichtspiel Bern  
Youtube: @lichtspielbern  
Vimeo: @lichtspiel

## Reise durch die Schweiz

Travel through Switzerland

Non-fiction, short films  
compilation  
Switzerland  
1920-1961

Director: various. Producer: Various. Physical characteristics of first release: 16mm/35mm, B&W/colour, silent/sound. Film copy screened during *A Season of Classic Films*: New digitisation. DCP 2K, 102', B&W/colour, silent/sound, German/French. Subtitles available: English. Copyright: Lichtspiel and others.

### A historic journey around Switzerland

These unique short films offer an eclectic view of the past in different regions of Switzerland, from aviation pioneers in the 1920s to progressive women in the 1960s.

1. *Basler Flugtag*, 12. September 1920. Advertisement, 1920, 9', silent.
2. *[Familienferien Tessin]*. Amateur film, 1930, 14', silent.
3. *Hollywood Ball im Kursaal*, 13. August 1932. Documentary, 1932, 16', silent.
4. *[Generalversammlung SLV vom 30.11.1949 in Baden und Herr Speck]*.

- Documentary, 1932, 7', silent.
5. *Printemps neige et ski à Grindelwald*. Documentary, 1947, 12', sound.
  6. *Lambretta*. Advertisement, 1950, 4', sound.
  7. *Wer mit der Zeit geht*. Documentary, 1953, 17', sound.
  8. *Frauen im helvetischen Mosaik*. Documentary, 1961, 23', sound.

The short films will be digitised, based on original film elements preserved by Lichtspiel/Kinemathek Bern, with the support of *A Season of Classic Films*.





## Comizi d'amore

Love Meetings

Non-fiction  
Italy  
1965

Director: Pier Paolo Pasolini. Producer: Alfredo Bini. DoP: Mario Bernardo, Tonino Delli Colli, Script: Pier Paolo Pasolini, Editing: Nino Baragli. Physical characteristics of first release: 35mm, 89', B&W, sound, Italian. Film copy screened during *A Season of Classic Films*: New restoration, with a selection of never-before-seen outtakes. DCP, 89', Italian. Available subtitles: English. Copyright: Compass Film.

Fondazione Cineteca di  
Bologna

+39 0512194214  
cinetecadirezione@cineteca.  
bologna.it  
www.cinetecadibologna.it

Twitter: @cinetecabologna  
Facebook: Cineteca Bologna  
YouTube: Cineteca Bologna  
Instagram: @cinetecabologna

**Travelling through a “very old, very innocent, very hot Italy of the 1960s”, Pier Paolo Pasolini interviews Italians about various sexual issues such as homosexuality, divorce, prostitution and sexual equality.**

For *Comizi d'amore*, Pasolini travelled throughout Italy, from factories to beaches, and interviewed passers-by about their attitudes toward sex. A charismatic interlocutor, he questions them, mic in hand, on a wide range of topics: the importance of sex in everyday life, prostitution, homosexuality, the legalisation of divorce. While discussing the customs of the country and its changing mores, his subjects invariably begin to broach other topics, like the way ideas about sex are informed by nationalism, religion or gender relations. “Every man is made differently,” poet Giuseppe Ungaretti remarks, referring both to their physical constitution and their spiritual disposition. “Therefore, all men are, in their own way, abnormal. All men are, in a way, in contrast with nature.”

Pasolini chooses to travel across his country and meet his fellow citizens, to enquire about their thoughts, ideas, fears, secrets. Italy in the 1960s is a very divided country: each region, each city apply a

different “moral compass” and Pasolini makes the questions no one usually asks. Complicated, very personal questions, are surprisingly met with very honest, upfront answers.

In 2020, the situation is very different but somehow very similar: some topics are not taboo anymore, but they keep dividing consciences. In a world where we use all available media to constantly communicate our thoughts, feelings and whereabouts, we have somehow lost our ability to really communicate with each other, to discuss things in depth and to accept other people's point of views. The young generations are the most affected by the power of technology and social media. Asking them questions, making them feel heard, would help them realise they do have a role in our society and they can be as active as they want, to achieve any kind of change they feel necessary. The idea behind a new presentation of this documentary is to involve young people, asking them to give their own answers to the questions Pasolini asked in 1965.

A new restoration of the film with a selection of never-before-seen outtakes, will become available with the support of *A Season of Classic Films*.



## De man die zijn haar kort liet knippen

The man who had his hair cut short

Fiction  
Belgium  
1965

Cinematheque royale  
de Belgique / Koninklijk  
Belgisch Filmarchief

+32 (0)25511946  
info@cinematek.be  
www.cinematek.be

Twitter: @Cinematekbe  
Facebook: CINEMATEK  
YouTube: CINEMATEK  
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Director: André Delvaux. Producer: Paul Louyet (Ministerie van Nationale Opvoeding en Cultuur) & Jos Op De Beeck (BRT) / now called VRT – Flemish public television. Cast: Senne Rouffaer (Govert Miereveld), Beata Tyszkiewicz (Fran), Hector Camerlynck (prof. Mato), Hilde Uitterlinden (Beps), Annemarie Van Dijk (Corra), Hilda Van Roose (Miss Freken), François Beukelaers (patient), Arlette Emmery (student), Paul S'Jongers, Luc Philips, François Bernard, Vic Moeremans, Maurits Goossens, Dora Van der Groen (voice of Fran), Yvonne Lex (vocal voice of Fran). Screenplay: Anna De Pagter & André Delvaux, based on the novel by Johan Daisne / Asst. Dir.: François Beukelaers & Pierre Grunstein / Dialogues: André Delvaux & Johan Daisne / Music: Frédéric Devreese / Cinematography: Ghislain Cloquet / Sound: Antoine Bonfanti / Editing: Suzanne Baron / Producer: Denise Delvaux / Art design (decors): Jean-Claude Maes. Physical characteristics of first release: 35mm, 95', sound, B&W, sound, Dutch. Film copy screened during *A Season of Classic Films*: New restoration from the original negatives preserved by Cinémathèque royale de Belgique / Koninklijk Belgisch Filmarchief. DCP 2K, 95', sound, B&W, sound, Dutch. Subtitles available: English. Copyright: Catherine Delvaux - Nouvelle Imagerie - catdx@lanim.eu.

### André Delvaux's debut film and a classic Flemish magic realism film.

The leading character, lawyer Govert Miereveld, teaches at a girls' school in a provincial town. He is secretly in love, in a platonic way, with his pupil Fran. This results in him plunging into a downwards spiral of mental desperation.

The screenplay is an adaptation of the novel by renowned Flemish author Johan Daisne. The film is remarkable for its great expressive power which is reinforced by a careful and sophisticated use of music and an intense and, at the same time, extremely balanced acting performance.

"Photographed superbly in impeccably modulated black-and-white by Bresson's usual cameraman Ghislain Cloquet, *The Man Who Had His Hair Cut Short* is a film of dazzling austere beauty with a romantic score for contrast. A stocky, ordinary-looking man, Rouffaer is remarkable for his ability to express infinite despair and frustration with an often-amusing wistfulness

and perplexity. *The Man Who Had His Hair Cut Short* is clearly one of the major neglected European films of the 60s." Kevin Thomas (Los Angeles Times 07.02.1973).

*De man die zijn haar kort liet knippen* is relevant to contemporary audiences because it is about universal feelings: love and death. It is timeless and topical as it pushes the viewer to question the meaning of existence and life. This film is listed in 1001 Movies you must see before you die, edited by film critic and scholar Steven Jay Schneider.

A new digital restoration in 2K from the original negative material preserved by Cinémathèque royale de Belgique / Koninklijk Belgisch Filmarchief will become available with the support of *A Season of Classic Films*.



## Habfürdő

Bubble Bath

Fiction, animation, musical  
Hungary  
1979

Director: György Kovásznai.  
Producer: Pannonia Film  
Studio. Cast: (voice):  
Katalin Dobos, Katalin  
Bontovics, Albert Antalffy,  
István Wisinger, (singing):  
Anna Papp, Tamás Berki.  
Screenplay: György  
Kovácsnai, Director of  
photography: Árpád  
Lossonczy, Music:  
János Mási. Physical  
characteristics of first  
release: 35mm, 76', colour,  
sound, Hungarian. Film  
copy screened during *A  
Season of Classic Films*:  
New restoration in 4K.  
DCP 4K, 76', Hungarian.  
Available subtitles: English/  
French. Copyright: Nemzeti  
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### Hungarian National Film Archive

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**In this stylistically bold experimental animated documentary musical, which portrays the disillusionment of the young generation of the 1970s in Hungary, painting and documentary are intertwined.**

Painter György Kovásznai was an outstanding figure of Hungarian animation at its prime in the 1970s. This modernist feature film is a forerunner of today's animated documentaries, which have become a popular genre recently. The main storyline of the film is put on hold several times with the insertion of animated documentary interviews with live audio

recordings. The painted musical animation is also emblematic for Kovásznai's graphically expressive animation style, which radically contradicts the conventional principles of character animation. This film is centred around a love-triangle, while painting a picture of the streets of Pest. A man about to get married realises that he actually belongs to his fiancée's colleague. The film's enthralling musical scores were composed by János Mási from the legendary band Kex. A new digital restoration in 4K will become available with the support of *A Season of Classic Films*.





## She Didn't Say No!

Fiction  
Ireland/United Kingdom  
1958

### Irish Film Institute

+353 1 679 5744  
info@irishfilm.ie  
www.irishfilm.ie

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Director: Cyril Frankel. Producer: Sergei Nolbandof.  
Cast: Eileen Herlie (Bridget Monaghan), Perlita Neilson (Mary Monaghan), Wilfred Downing (Tommy Monaghan), Ann Dickens, Teresa Scoble, Lesley Scoble, Raymond Manthorpe, Niall McGinnis, Patrick McAlinney, Jack MacGowran, Joan O'Hara, Ray McAnally, Betty McDowell, Ian Bannen, Eithne Dunne, Hilton Edwards, Fred Johnson, Maureen Halligan, Harry Hutchenson, Paul Farrell, Shirley Joy, Viola Keats, Anna Manahan, Michael O'Brien, Liam Redmond, John Welsh.  
Director of Production: Robert Clark, Screenplay: TJ Morrison/Una Troy, DoP: Gilbert Taylor, Film Editor: Charles Hasse, Camera Operator: Val Stewart, Assistant Director: Frederick Goode, Sound recording: Leslie Hammond/Len Shilton, Music: Tristram Cary, Music conductor: Muir Mathieson, Executive producer: Josef Somlo. Physical characteristics of first release: 97', Technicolour, sound, English. Film copy screened during *A Season of Classic Films*: New digitisation generated from the original A&B rolls. DCP, 97', colour, sound, English. Copyright: Una Troy's family.

If you would like to programme this film, please contact Ms. Kassandra O'Connell at: koconnell@irishfilm.ie.

**An adaptation of Una Troy's novel, *We Are Seven*, based on the real life story of Moll McCarthy sees Bridget Monaghan a mother of six illegitimate children, try to support her family while the fathers of her six children try to run her out of their small Irish town.**

This film, based on Una Troy's novel *We Are Seven* features a strong Irish cast including many Abbey Theatre players. The project was intended to be filmed in Ireland before permission was refused and production moved to Cornwall, England. On its release, the film was banned in Ireland because of its then controversial storyline.

The film tells the story of Bridget Monaghan who is unmarried and has 6 children by different fathers in the town of Doon, Co Waterford. She is a strong independent woman, supporting her family through her dressmaking work. However, the fathers of her children see her as a social embarrassment and plot to take her children from her and drive her out from the town.

The whimsical and comedic treatment given to this serious subject matter and the moral reaction of the Irish authorities to the film make it an excellent mechanism through which to discuss changing attitudes to family structures and the way unmarried mothers and their children have been treated over time. This is a topic that still has relevance for many people in today's society.

The book the film was based on was a fictional account of the real case of Moll McCarthy, a Tipperary woman who was murdered in 1941 and had seven children by six local men, one of whom was hanged for her murder and posthumously pardoned in 2015.

A new digitisation and remastering from the original A&B rolls preserved by the Irish Film Institute will become available with the support of *A Season of Classic Films*.



## Der Kampf ums Matterhorn

Fight for the Matterhorn

Fiction  
Germany  
1928

Director: Mario Bonnard/Nunzio Malasomma/Luis Trenker (uncredited). Producer: Hom-Film GmbH, Berlin; Arthur Hohenberg/Moisy Markus/Stéfan Markus. Cast: Luis Trenker, Marcella Albani, Peter Voss, Clifford McLaglen, Alexandra Schmitt, Hannes Schneider, Paul Graetz, Johanna Ewald, Ernst Petersen, Hugo Lehner. Director of photography: Sepp Allgeier / Willy Winterstein, Screenplay: Arnold Fanck / Nunzio Malasomma, Camera: Sepp Allgeier (location shooting); Willy Winterstein (studio & location shoots). Physical characteristics of first release: 35mm, 2692 meters, B&W, silent, German intertitles. Film copy screened during *A Season of Classic Films*: New recorded electronic music score by the Gebrüder Teichmann. 4K DCP, 117', German intertitles. Subtitles available: English. Copyright: DFF (Autonome Provinz Südtirol/Arnold Fanck/Claudio Malasomma).

### DFF- Deutsches Filminstitut & Filmmuseum

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**A silent classic of the mountain film genre featuring the race for first conquest of the Matterhorn, with British sportsman-mountaineer Edward Whymper pitched against Italian resident mountain guide Anton Carrel.**

*Der Kampf ums Matterhorn* recounts the race for the conquest of Matterhorn, the last peak in the Alps still left unconquered in 1865. Jean-Antoine Carrel, mountain guide in the Franco-Italian hamlet of Breuil, succumbs to Italian nationalist interests and betrays his friend, British sportsman-mountaineer Edward Whymper, to whom he had pledged joint ascent (the film's quadrangular love-plot, balanced between romance and brutal crime noir, has no roots in real life). In a close race against the all-Italian team setting out from Breuil, the Briton takes the peak via the Swiss route from Zermatt with a hastily assembled crew of French, Swiss, and British mountaineers – but at a cost. The film features extensive sequences of great realism and naturalism, with striking compositions shot on location at the Matterhorn. Cinematographer Sepp Allgeier and his producer-director-star Luis Trenker expertly staged an epic tale of Man challenging nature, fate, and the heavens.

Both gurus of the mountain film genre, Arnold Fanck and Luis Trenker, were

involved in the production of this icon of German mountain film history. A little-known company, Hom-Film from Berlin, was willing to produce the feature, after Trenker – according to his own accounts – had knocked on quite a few doors in vain, including Ufa's. According to Trenker, the Italians were in control of the interior shots in Berlin, while Trenker directed the shooting of the exterior sequences on location at the Matterhorn. His cinematographer for this challenging task was Sepp Allgeier, by this time an expert on the camera in frosty heights.

With this programme, DFF aims to build a bridge to the mountain epic *Der Kampf ums Matterhorn*, for young audiences, by virtue of the musical accompaniment. This classic film will be accompanied by elaborate electronic music composed and performed by the Gebrüder Teichmann, joined in an ensemble with Leopold Hurt. The brothers Andi & Hannes Teichmann, aka Gebrüder Teichmann, are electronic musicians, DJs and cultural activists, rooted in Berlin's techno underground and DIY-culture since the late nineties. The duo have performed at Berlin's premiere clubs including Berghain/Panorama Bar, WMF, Watergate, Bar25 and have hosted regular nights at Suicide Circus Berlin since 2009. The music will be recorded and become available for the film distribution with the support of *A Season of Classic Films*.



## Derborence

Fiction  
Switzerland/France  
1985

Director: Francis Reusser.  
Producer: Jean-Marc Henchoz, Claude Stadelmann.  
Cast: Isabel Otero, Jacques Penot, Maria Machado, Jean-Marc Bory, Bruno Cremer. Music: Maria Carta / Sound Design: François Musy / Cinematography: Emmanuel Machuel / Film Editing: Christine Benoît and Francis Reusser / Production Design: Jean-Marc Stehlé / Costume Design: Rose-Marie Melka. Physical characteristics of first release: 35mm, 99', colour, sound, French. Film copy screened during *A Season of Classic Films: New restoration*. DCP, 99', colour, sound, French. Copyright: Les productions JMH, Marion's Films, Sagittaire production.



### Cinémathèque suisse

+41 58800200  
info@cinematheque.ch  
www.cinematheque.ch

Twitter: @cinemathequech  
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YouTube: Cinémathèque suisse  
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### Newly restored version of *Derborence*, one of the most significant films from Francis Reusser.

Set in the Alps, *Derborence* tells the story of the newly-wed Antoine who climbs the mountain with the elderly Séraphin to search for fresh pasture for their cows. A few weeks later a terrible landslide takes people and animals to their death. There are almost no survivors. The few who have escaped the disaster inform the village. Thérèse, Antoine's young wife, is pregnant. It's difficult for her to see her pregnancy through and adjust to her role as a young widow. Two months later, Antoine manages to free himself from the rubble. The villagers think he is a ghost. Finally, they come to accept the fact he is alive. But he cannot accept the fact that he is the only

survivor. He returns to the mountain, convinced that Séraphin is still alive. At dawn, Thérèse discovers his disappearance. She wants to look for him among the debris, in order to "snatch from the dead something still alive".

The selection of this freshly restored film serves as a tribute to the notable Swiss director Francis Reusser, who passed away a few months ago. One of his major success, *Derborence* is based on a novel from Swiss writer and poet Charles Ferdinand Ramuz. Ramuz was a contender for the Nobel Prize in Literature and he is recognised for his lyrical writing. The film is therefore deeply rooted in the Swiss culture, especially the French speaking part of Switzerland. The story was inspired by real events of a natural disaster in the Alps.





## Maria do Mar

Fiction  
Portugal  
1930

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+351 213596200  
cinemateca@cinemateca.pt  
www.cinemateca.pt

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Director: Leitão de Barros. Producer: Sociedade Universal de Superfilmes (SUS). Cast: Rosa Maria (Maria do Mar), Oliveira Martins (Manuel), Adelina Abranches (aunt Aurélia), Alves da Cunha (Falacha), Perpétua dos Santos (Falacha's wife), Horta e Costa («Peru»), António Duarte («Lacraio»), Maria Leo (Maria's friend), Mário Duarte (doctor), Celestino Pedroso (Colonel), Rafael Alves (officer), Galiana Murraças and Bernardina (women). Direction, script, editing: Leitão de Barros / Sequence: António Lopes Ribeiro / Photography: Manuel Luís Vieira, António Salazar Dinis / Intertitles: Norberto Lopes / Lightning: José Correia / Set photo: Ferreira da Cunha. Physical characteristics of first release: 35mm, 105', B&W, silent, Portuguese intertitles. Film copy screened during *A Season of Classic Films*: New digital restoration in 4K with newly-recorded music of the original music composition. DCP after digital restoration, 105', B&W, with recorded original musical score, Portuguese intertitles. Available subtitles: English/French. Copyright: Leitão de Barros' heirs (film work), Bernardo Sassetti's heirs (music score of the restored version of the film).

### The story of a vendetta. A fisherman's accidental death causes a feud between two families.

In the fishing village of Nazaré, the master of a boat makes a mistake that leads to the death of some of his fellow men. One of the victims is Aurélia's husband, who is resentful and unforgiving towards the family of the man who made her a widow. Haunted by the hate of his fellow villagers, the master of the boat kills himself.

One day, his daughter Maria is rescued from drowning by Manuel, Aurélia's son. They fall in love and get married despite the anger of their respective mothers. A child is born. The two families finally get together round the child's bed, whose life is in danger after she has been bitten by a rabid dog.

*Maria do Mar* is a remarkable work, weaving the maritime landscape and the fishermen's life in the village of Nazaré. It is a beautiful film, with astonishing images and striking editing work. The film is a testimony of the influence of Eisenstein's filmmaking and the Soviet avant-garde in Portuguese cinema.

This film was the first to be restored at the Cinemateca's photochemical laboratory, in 2000. With the added-value of the newly-recorded music score and the digital restoration, this film is recommended for inclusion in Portugal's National Film Plan as a media literacy reference for the younger generations.



## Seven Slovenian Shorts

Fiction and non-fiction,  
short films compilation  
Yugoslavia  
1946-1984

Director: Various. Producer: Various. Physical characteristics of first release: 35mm, B&W/colour, silent/sound. Film copy screened during *A Season of Classic Films*: New digitisation. DCP, 82', B&W/colour, silent/sound, Slovenian/Serbo-Croatian. Subtitles available: English. Copyright: Slovenian Cinematheque in collaboration with the Slovenian Film Archive and the Slovenian Film Centre. Images: (top) *Gratinirani možgani Pupilije Ferkeverk* (Slovenian Cinematheque), (bottom) *Bizoviške perice* (Slovenian Film Archive).

### Slovenian Cinematheque

+ 386 14342510  
tajnistvo@kinoteka.si  
www.kinoteka.si

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### A rare overview of Slovene filmmakers within the Yugoslav federation.

The programme loosely overviews short film production of Slovene filmmakers within the socialist federation of Yugoslavia over decades of its existence. The programming puts emphasis on important filmmakers of the era, but mostly on their explosive creativity within film expression which without exception integrates formal and narrative experiment.

#### 1. *Mladina gradi* (Youth Builds).

Documentary depicting youth work actions in Slovenia within the first few years after liberation. Dir. France Štiglic, Yugoslavia (Slovenia), 1946, 18', B&W, sound.

#### 2. *Bizoviške perice* (Laundresses from Bizovik).

A reportage on the village of Bizovik near Ljubljana, where women do the laundry for city dwellers. Dir. Jože Bevc, Yugoslavia (Slovenia), 1959, 9', B&W, sound.

#### 3. *Barva spomina* (Colours of Memory).

Paintings and graphic works of Slovenian artist Spacal. An attempt to break into the humanitarianism, synthesis and rhythm of his arts. Dirs. Jože Babič/Giorgio Sestan, Yugoslavia (Slovenia), 1967, 13', colour, sound.

4. *Gratinirani možgani Pupilije Ferkeverk* (Fried Brain of Pupilija Ferkeverk). A collage of scenes shot in different light and weather conditions, featuring a group of acclaimed artists. Each scene carries an individual tendency and enormous desire for freedom. Dir. Karpo Godina, Yugoslavia (Serbia), 1970, 12', colour, sound.

5. *Slavica exception* (Slavica Exceptional). A portrait of a professional stripper, who has chosen this path due to its quick financial benefits. Dir. Mako Sajko, Yugoslavia (Slovenia), 1971, 11', B&W, sound.

6. *Cukrarna*. Cukrarna, an old building where the poets Murn and Kette once lived, is an important place in Ljubljana. For a long time, this building has been the refuge for different people of all occupations and age, a small gallery of tragic human destinies. Dir. Jože Pogačnik, Yugoslavia (Slovenia), 1972, 13', B&W, sound.

7. *Poljubi mehka me radirka* (Kiss Me Gentle Rubber). A new combination of a drawing put in a classical artistic space and of surrealist contents arising from metaphors and associations. Classical cartoon heroes are swapped with their animated movements and silhouettes. Dir. Zvonko Čoh, Yugoslavia (Slovenia), 1984, 6', colour, sound.





## Ung flukt

The Wayward Girl

Fiction  
Norway  
1959

Director: Edith Carlmar. Producer: Otto Carlmar. Cast: Liv Ullmann, Atle Merton, Rolf Söder, Nanna Stenersen, Randi Brønne, Tore Foss. Physical characteristics of first release: 35mm, 95', B&W, mono sound, Norwegian. Film copy screened during *A Season of Classic Films*: DCP, 95', B&W, sound, Norwegian. Available subtitles: English. Copyright: Norwegian Film Institute.

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+47 22474500  
cinemateket@nfi.no  
www.cinemateket.no

Twitter: @cinemateket  
Facebook: Cinemateket i Oslo  
YouTube: Norsk filminstitutt  
Instagram:  
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**Teen rebellion drama with Liv Ullmann in her debut role, in a film directed by the number one female director in Norwegian post-war cinema.**

*Ung flukt* is the last feature made by director Edith Carlmar. It is based on a book by Nils Johan Rud and tells the story of 17-year-old Gerd, the illegitimate daughter of a single working mother. Gerd, played by Liv Ullmann in her first lead role, has fallen into delinquency. After she spends a brief stint in police custody, Gerd's boyfriend, a student, disobeys his parents and takes her away to the country to protect her from bad influences. The young couple survive on fresh air and love in a remote cabin in the woods until a drifter turns up who is quite to Gerd's liking.

Unlike American teen films about juvenile delinquents, Edith Carlmar's tenth feature is sympathetic to the plight of an adolescent who is as vivacious as she is fragile. Adding to the usual ingredients of the "youthploitation" genre – cola, jeans,

and jazz, is the pin-up look of a 20-year-old Liv Ullmann in her debut.

Edith Carlmar was not only Norway's first female director, but she made what is considered to be the country's first film noir (*Death Is a Caress*). All of her films were box-office hits, making her one of the most successful directors in Norwegian history. Carlmar directed ten films in ten years, making the 1950s the most productive decade of her cinema career. She was also an actress; she worked in the theatre as a young woman and also took small roles in films and plays later in her life.

The film was restored digitally by the National Library in 2018. It was first presented in the Berlinale Classics section in 2019. *Ung flukt* is a fresh and vibrant drama that deals with issues of adolescence, sexual identity and generational dynamics in a straightforward manner that makes it relevant to today's young audiences.



## Cycle George Méliès 2020-2021

Fiction, shorts films  
compilation  
France  
1896 - 1912

Director: Georges Méliès. Producer: Georges Méliès (Star Film). Physical characteristics of first release: 35mm, hand-coloured/B&W, silent film (with live storytelling in the tradition of 'bonimenteur'), French intertitles. Film copy screened during *A Season of Classic Films*: DCP, colour/B&W, silent (with storytelling in the tradition of 'bonimenteur'), French intertitles. Subtitles available: English. Copyright of the restored material: La Cinémathèque française, from Méliès' heirs donation.

### La Cinémathèque française

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HENRI platform:  
[www.cinematheque.fr/henri](http://www.cinematheque.fr/henri)

### A journey into George Méliès' universe with the aim to recreate the spectator's experience of the original screenings.

The Cinémathèque française preserves over 150 films by Georges Méliès. In anticipation of the museum dedicated to the filmmaker-illusionist, (which will open at the Cinémathèque française in January 2021), more than 20 films are currently being restored from the most significant prints of the Cinémathèque's collections. This restoration highlights the photographic and pictorial quality of the original base and the originality of this inspired work.

The restored Méliès' films, covering the period from 1896 and 1912, will be screened in a series of unique live sessions. These performances will include live music, spectacular sound effects created during the show by a sound designer manipulating various objects, and a storyteller who will use the original commentaries written by Méliès. The storyteller or illustrative speaker ('bonimenteuse' in French) was a central part of the early cinema, as a mediator between the silent moving images and the audience. These screenings of Méliès' films will offer a unique opportunity to

experience a blend of cinema, theatre, storytelling and music, in the same way as presented more than a century ago.

These exceptional shows will take place at La Cinémathèque française in Paris. In order to make them more accessible to a wide audience, they will also be recorded for online streaming worldwide, thanks to the support of A Season of Classic Films.

The shows are organised along four themes: 1) Magic and Devils (Par Belzébuth!), 2) The World Within Hand's Reach (Le Monde à portée de la main), 3) White Shadows (La nuit inventée, les ombres blanches) and 4) Méliès' Ladies (Ah, les petites femmes de Méliès!). From each theme, one film has been selected for online streaming at the HENRI platform: [www.cinematheque.fr/henri](http://www.cinematheque.fr/henri):

1. *La Fée Carabosse ou le poignard fatal* (The Witch). 1906, 12', colour.
2. *Le voyage à travers l'impossible* (The Voyage Across the Impossible). 1904, 20', colour.
3. *Détresse et charité* (The Christmas Angel). 1904, 10', B&W.
4. *Escamotage d'une dame chez Robert Houdin* (The Vanishing Lady). 1896, 1'15, B&W.





## Milenky starého kriminálníka

The Lovers of an Old Criminal

Fiction  
Czechoslovakia  
1927

Director: Svatopluk Innemann. Producer: Oceanfilm. Cast: Vlasta Burian, Anny Ondráková, Jan W. Speerger, Emilie Nitschová, Betty Kysilková, Jindřich Plachta. Screenplay: Josef Skružný, Elmar Klos / Director of photography: Otto Heller. Physical characteristics of first release: 35mm, 125', tinted, 1:1,33, silent, Czech intertitles. Film copy screened during *A Season of Classic Films*: 35 mm, 125', reconstructed B&W print, tinted (Ledecký), Czech intertitles. Available subtitles: English. To be screened with a live music performance. Copyright: Národní filmový archiv, Prague.

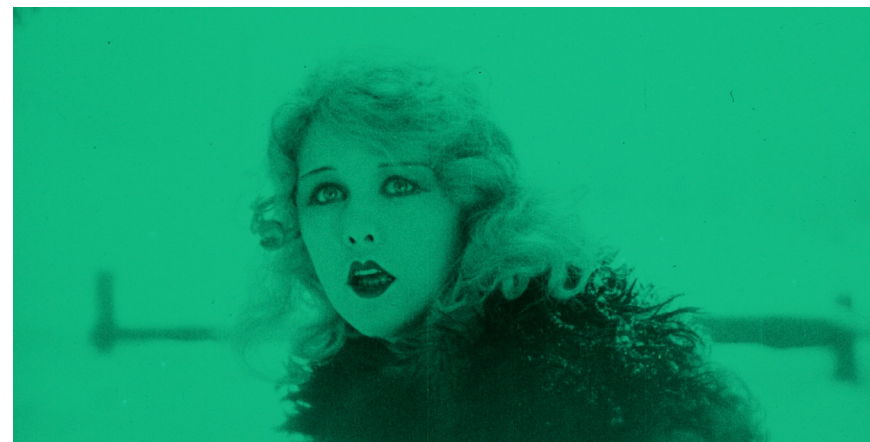
**A slapstick comedy with two men who swap their identities to escape their respective marriages.**

A slapstick comedy about a factory owner Mr Pardon and his uncle Mr Monday who swap their identities and invent incredible stories to escape their respective marriages and to be with their beloveds. Starring one of Alfred Hitchcock's muses Anny Ondra and Vlasta Burian, this silent movie excels for the melange of invented murders, chases, and doppelganger scenes.

Národní filmový archiv,  
Prague

nfa@nfa.cz  
nfa.cz

Facebook: Národní filmový  
archiv  
YouTube: Národní filmový  
archiv  
Instagram:  
@narodnifilmovyarchiv



## Bílý ráj

White Paradise

Fiction  
Czechoslovakia  
1924

Director: Karel Lamač. Producer: Kalos. Cast: Anny Ondráková, Vladimír Majer, Karel Lamač, Josef Rovenský. Screenplay: Karel Lamač, Martin Frič / Camera: Otto Heller / Music: Tomáš Vtípil (2018). Physical characteristics of first release: 35mm, 73', tinted and toned, 1:1,33, silent, Czech intertitles. Film copy screened during *A Season of Classic Films*: 35 mm, 73', reconstructed B&W print, tinted and toned (Ledecký), Czech intertitles. Available subtitles: English. To be screened with a live music performance. Copyright: Národní filmový archiv, Prague.

**Set in a remote region "where people were born with solitude in their hearts", Nina stumbles upon an escaped prisoner who wants to see his dying mother one last time.**

In the snowy landscape of a remote region, the orphan Nina (Anny Ondra) serves customers in a coaching inn, quarrelling with its owner, while Ivan (Karel Lamač), who has been jailed for embezzlement, escapes from prison to bring medicine to his dying mother. Hiding from the pursuing police in the inn's cellar, Ivan meets Nina who falls for his good heart and piercing eyes and decides to help him.

An ingeniously written script and the involvement of *Der starke Vierer* (The Strong Four) – one of the most distinctive creative teams to come out of early Czechoslovak cinema: director and actor Karel Lamač, cameraman Otto Heller, actress Anny Ondra and screenwriter Václav Wasserman – contributed to the international success of the film and established Lamač and Ondra as major forces of Czechoslovak cinema.



## Bud' připraven!

Be prepared!

Fiction  
Czechoslovakia  
1923

Director: Svatopluk Innemann. Producer: Poja Film.  
Cast:  
Karel Fiala, Luisa Hanková-Kučerová, Váša Benda, Olík Benda, František V. Kučera, Josef Šváb-Malostranský.  
Director of photography: Svatopluk Innemann /  
Screenplay: František V. Kučera / Music: Wabi Experience (Procházka, Tarnovski, 2019). Physical characteristics of first release: 35mm, 125', tinted, 1:1,33, silent, Czech intertitles. Film copy screened during *A Season of Classic Films*: 35 mm, 125', reconstructed B&W print, tinted (Ledecský), Czech intertitles. Available subtitles: English. To be screened with a live music performance. Copyright: Národní filmový archiv, Prague.

***Bud' připraven!* portrays the early Czech boy scout movement taking the audience to astonishing locations, such as Orlík castle and St John's Rapids, the latter of which no longer exists.**

The neglected *Bud' připraven!* is based on a screenplay by the theatre personality and scoutmaster František V. Kučera, who also appeared in one of the roles. The film shows boy scouts at a summer camp in the vicinity of Orlík castle engaged in various exercises in proficiency, including lifesaving skills. The casting included boys of the Prague scout troops and the staff of the Schwarzenberg estate. The film provides rare documentation not only of the period scout movement but also of 1923 Prague and the St John's Rapids, now flooded by the Štěchovice Reservoir.



## Filmy Jana Kříženeckého

Films of Jan Kříženecký

Non fiction/fiction  
Austro-Hungarian Empire  
1898-1911

Director: Jan Kříženecký. Producer: Jan Kříženecký.  
Cast: various. Physical characteristics of first release: 35mm, Lumière film stock, silent, Czech intertitles. Film copy screened during *A Season of Classic Films*: DCP, 30', Czech intertitles. Available subtitles: English. Copyright: Národní filmový archiv, Prague.

**A rare window into the early beginnings of Czech cinematography between 1898 and 1911.**

This compilation of shorts introduces some of the earliest films made in the Czech lands, shot by Jan Kříženecký from 1898 to 1911. The digitised original negatives and vintage prints allow us to see their diversity and material beauty. The specific colour of Lumière film material in their then shape was preserved in the vintage prints.



## Cikáni

Gypsies

Fiction  
Czechoslovakia  
1921

Director: Karel Anton. Producer: AB. Cast: Hugo Svoboda, Olga Augustová, Theodor Pištěk, Alfons Rasp, Bronislava Livia, Karel Schleichert. Based on novel by: Karel Hynek Mácha / Screenplay: Karel Anton / Director of photography: Karel Kopřiva. Physical characteristics of first release: 35mm, 85', tinted, 1:1,33, silent, Czech intertitles. Film copy screened during *A Season of Classic Films*: 35 mm, 85', reconstructed B&W print, tinted (Ledecký), Czech intertitles. Available subtitles: English. To be screened with a live music performance. Copyright: Národní filmový archiv, Prague.

**A film adaptation of the eponymous novel by Karel Hynek Mácha – author of the celebrated epic poem *May* – about a Venetian gondolier whose beloved is enticed away by a wealthy foreigner.**

The tale of the Venetian gondolier whose desire for revenge following a thwarted love affair leads him to Bohemia. The intricate plot also deals with destinies of other characters, who finally come together in a dramatic encounter at one time and in one place. In his role as screenwriter and director, Anton produced a highly accomplished version of Mácha's work. He respected the original but was also able, along with the DoP Karel Kopřiva, to capitalise on the possibilities that the film medium offered. For the Venice prologue, the filmmakers exploited the photogenic qualities of the city – the narrow streets, the lagoons, gondolas and the sea – and they moved the set to the enigmatic Czech landscape around the castle of Kokořín.



## Ukřižovaná

The crucified

Fiction  
Czechoslovakia  
1921

Director: Boris Orlický Producer: AB. Cast: Karel Lamač, Alexandr Šuvalov, Nataša Cyganková, Miloušek Gröschel, Saša Dobrovolná, Přemysl Pražský. Physical characteristics of first release: 35mm, 60', tinted, 1:1,33, silent, Czech intertitles. Film copy screened during *A Season of Classic Films*: 35 mm, 60', reconstructed B&W print, tinted (Ledecký), Czech intertitles. Available subtitles: English. To be screened with a live music performance. Copyright: Národní filmový archiv, Prague.

**A naturalistic 1921 adaptation of a Jakub Arbes novel that deals with the socio-political climate of the mid-19th century Czech lands, antisemitism, war and love.**

*Ukřižovaná* belongs to the rather forgotten part of the Czech cinema history. A naturalistic adaptation of a Jakub Arbes romanetto, it does not shy away from depicting horrors of 19th century central European antisemitism in a vivid and graphic manner. *Ukřižovaná* might be one of the most suggestive films of its time with its haunting colours, intricate plot and an atmosphere that is not easy to come by.





## Фросина [Frosina]

Frosina

Fiction  
Yugoslavia  
1952

Director: Voislav Nanovic (Воислав Нановиќ).  
Producer: Vardar Film - Skopje. Cast: Meri Boshkova, Aco Jovanovski, Petre Prlichko, Ilija Dzuvalekovski, Petar Veljanovski, Stojka Cekova. DoP: Kiro Bilbilovski / Scriptwriter: Vlado Maleski / Music composer: Trajko Prokopiev. Physical characteristics of first release: 35mm, 79', B&W, standard 4:3, sound, Macedonian. Film copy screened during *A Season of Classic Films: New restoration*. DCP, 79', B&W, sound, Macedonian. Available subtitles: English, Albanian. Copyright: Vardar Film – Skopje, Kinoteka na Republika Severna Makedonija.

**Frosina, a single mother who suffered a lot in life and lost many children, faces the fear of losing her only surviving child in the fight for freedom...**

Frosina is one of many women whose husbands are migrant workers abroad. She never had a normal family hearth – absent husband and childless marriage were her reality. In-between travels, her husband would spend a short period at home. Months later she would bring a child to this world, and a year or two later she would have to bury the infant who would not survive the poverty and diseases. She lives alone, gives birth alone and buries the children all by herself. But her last child, the young Klime, makes it through the years and becomes a fisherman, learning the trade from the older fishermen in the little town by the lake. Since her husband dies, Klime is Frosina's only hope and reason to live. The war breaks out and Klime joins the resistance.

The making of the feature film *Фросина* (Frosina) in 1952 is considered as the beginning of the feature film production of North Macedonia. In the very first years after World War II and the formation of the first independent government of Socialist Republic of Macedonia within the Federation of Yugoslavia, subjects such as labour migration, national awareness, struggle for freedom and independence, martyrdom for national interests and so on, were the most prominent and supported by the political elites. The whole project put to the test the potential and creative knowhow of local filmmakers who by 1952 worked only in the documentary genre. The filmmaking had to meet the standards of the cinematic art, but also the requirements of the ideological and political beliefs. The Macedonian language was accepted as official on the territory of Socialist Republic of Macedonia in 1944 and making a long feature film in this language was an aspiration and a challenge all together. Besides having historical value as a milestone in the nation's cinematography, the film can be an interesting starting point for discussing the treatment of female cinema characters in different cultural milieus. The archetypal story of the mother devoting her life to raising children and taking care for her spouse and family interrogates the role of woman as a hero or a martyr for denying herself and her needs.



## Мирно лето [Mirno Leto]

A Quiet Summer

Fiction  
Yugoslavia  
1961

Director: Dimitrie Osmanli (Димитрие Османли).  
Producer: Vardar Film - Skopje. Cast: Slobodan Perovic, Ljupka Dzundeva, Darko Dameski, Ilija Milchin, Petre Prlichko, Meri Boshkova, Ilija Dzuvalekovski, Stojka Cekova. DoP: Ljube Petkovski / Scriptwriter: Frida Filipovic / Music composer: Dragutin Savin. Physical characteristics of first release: 35mm, 99', B&W, widescreen, sound, Macedonian. Film copy screened during *A Season of Classic Films: New restoration*. DCP, 99', B&W, sound, Macedonian. Available subtitles: English, Albanian. Copyright: Vardar Film – Skopje, Kinoteka na Republika Severna Makedonija.

**A young couple yearns for their summer peaceful retreat by the lake. Will they manage to escape from the very same faces they are trying to hide away?**

Zare and Mira live in a rented room in an overcrowded building. The young couple struggles daily with the noise, loud conversations and quarrels of the neighbours. They will get a chance to escape from it all when Zare, who is an anthropologist, is put in charge of the renovation of an old house by the Ohrid lake. The house is set to become part of the local ethnographic museum and he will spend the summer to develop the interior and the collections, while Mira hopes to paint and relax. Overjoyed, they share the news of their anticipated quiet summer vacation with colleagues and friends. The long-awaited retreat for the couple turns into a revolving door of relatives and acquaintances who they thought they left behind in the city.

*Мирно лето* (Mirno Leto/A Quiet Summer) is the first comedy produced in the Macedonian language and directed by a Macedonian film director. By the late 1950s, all the movies produced in the Socialist Republic of Macedonia, then one of the six Yugoslav constituents, were directed by filmmakers from Serbia, Slovenia, Croatia and even one from Germany (William Dieterle), since there were no local professionals educated in filmmaking. Vardar Film, the first film production company in Skopje, was founded by the government in 1947 and became a respected regional film centre, employing local artists and film crew. *Мирно лето* (Mirno Leto/A Quiet Summer) was a great success when it opened in theatres throughout Yugoslavia. The film is scheduled for digital restoration to celebrate its 60<sup>th</sup> anniversary in 2021.

**Cinematheque of the Republic of North Macedonia**

+389 3071814  
kinoteka@ukim.edu.mk  
www.kinoteka.mk

Twitter: @kinoteka  
Facebook: Кинотека на Северна Македонија  
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## Сезон на класическото кино: ЛЯТО В старата България

Summer Daydream: A Selection of Vintage Bulgarian Short Films

Fiction and non-fiction,  
short films compilation  
Bulgaria  
1926 - 1940

Director: Various (Panayot Kenkov / Kiril Petrov / Spas Totev). Producer: Various. Physical characteristics of first release: 35mm, B&W, silent, Bulgarian intertitles. Film copy screened during *A Season of Classic Films*: New digital restoration of *Курортен сън* (DCP). The other three titles are available in 35mm and SD digital files. Total programme duration: 49'. B&W, silent, Bulgarian intertitles. Available subtitles: English. Copyright: Bulgarian National Film Archive.

### Bulgarian National Film Archive

+359 (02)9873740  
filmoteka@bnf.bg  
www.bnf.bg

Facebook: Филмотечно  
кино "Одеон"

### Four archival treasures depict life in Bulgaria in the interwar period with a pinch of humour.

A compilation of early Bulgarian films (1926-1940) takes the viewers to an imaginary vacation in the Black Sea and the countryside.

1. *Курортен сън* (*A holiday dream*). 1926, 12', B&W, silent, fiction. Dir: Panayot Kenkov, Prod: Kenkov Film, With: Petya Popova, Katya Rusevska, Peter Nikolov, Panayot Kenkov, Mara Andreeva, Hristo Avdjiev, Hristo Zagorov. This is the first film directed by Bulgarian photographer and cinema pioneer, Panayot Kenkov. Kenkov developed his own film-developing process, served as producer, director and distributor, and established Bulgaria's first official film club. In *Курортен сън*, Kenkov uses his hometown Varna as the backdrop for the misadventures of his protagonist. The young rentier Zhezhi leads a secluded life on his estate. His daily routine is interrupted by the arrival of a letter from Varna: his cousin invites him to spend the

summer at the seaside. Zhezhi is lost in a reverie about his future adventures, falls asleep, and has his holiday dream...

2. *Нашето море* (*Our sea*). 1929, 16', B&W, silent, documentary. Dir/Prod: Kiril Petrov. This film celebrates the congress of the Bulgarian sea association in 1929, with footage from the coasts of Sozopol, Nessebar and Pomorie.

3. *Избор на Царица на лъдженския плаж* (*Queen of the Beach Contest at the Lujene Beach*). 1940, 7', B&W, silent, documentary. Dir: Spas Totev, Prod: Photo Spas Totev. High-diving and a beach contest by the beach in Lujene.

4. *Пийте само шуменско пиво* (*Enjoy Shumensko Pivo*). 1940, 14', B&W, silent, advertisement. Dir: Spas Totev. A commercial film for the Bulgarian beer, Shumensko pivo.

The Bulgarian National Film Archive plans to digitally restore *Курортен сън* with the support of *A Season of Classic Films*.





## Vdekja e kalit

The Death of a Horse

Fiction  
Albania  
1992

Director: Saimir Kumbaro. Producer: Albafilm Studio.  
Cast: Timo Flloko (Agron), Rajmonda Bulku (wife),  
Niko Kanxheri (Estrefi), Fitim Makashi (Vangjeli), Luan  
Qerimi (father), Tinka Kurti (mother), Bedri Ashari, Agron  
Mema, Ferdinand Radi, Darling Capeli, Harilla Vjero  
(investigator), Milto Mina, Lutfi Zyko, Luljeta Sallaku  
(sister). Director of photography: Bardhyl Martiniani /  
Scriptwriter: Nexhati Tafa / Music composer: Rene Aub-  
ry / Editing: Nerman Furxhi / Sound designer: Ilir Gjata  
/ Set design: Arben Basha. Physical characteristics of  
first release: 35mm, 81', sound, colour, Albanian. Film  
copy screened during *A Season of Classic Films*: New  
restoration. DCP, 81', sound, colour, Albanian. Available  
subtitles: English. Copyright: AQSHF.

### **During the deadly years of his country's dictatorship, a proud army officer tries to save his beloved white horse.**

When the authorities order the dismantling of an Albanian military regiment, the horses are also considered traitors and they have to be killed! Based on actual events, *Vdekja e kalit* recounts the story of Agron, an Albanian army officer and horse trainer, who refuses to follow the government directive and kill his beloved horse. For his action to save the regiment's prized stud, Agron is denounced and eventually jailed as a political prisoner. The relations with his family and old comrades are at stake and his trial generates a series of tragic events.

*Vdekja e kalit* is regarded as the very first film made after the end of Albania's communist regime and one that questions the country's former politics. It was filmed just in the changing era between Ramiz Alia, the second and last leader of Albania's communist party, and Sali Berisha, the first Albanian leader since the fall of communism, offering a fascinating historical angle in the story's context. Director Saimir Kumbaro brought to the fore a dark and absurd political past in Albanian history.

The Albanian National film Archive plans to digitally restore *Vdekja e kalit* with the support of *A Season of Classic Films*.

### Albanian National Film Archive

[www.aqshf.gov.al](http://www.aqshf.gov.al)

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Instagram:  
@albaniaonfilmphotos

## La moglie di Claudio

Claudio's Wife

Fiction  
Italy  
1918

Director: Gero Zambuto.  
Producer: Itala Film. Cast:  
Pina Menichelli (Cesarina  
Ruper), Vittorio Rossi-Pi-  
anelli (Claudio Ruper),  
Alberto Nepoti (Antonino),  
Arnaldo Arnaldi (Mon-  
cabré), Gabriel Moreau  
(Enea Cantagnac).  
Sup. director: Piero Fosco  
[Giovanni Pastrone] /  
Story based on the play *La  
femme de Claude* (1873)  
by Alexandre Dumas jr. /  
Screenplay: Dante Signorini  
/ Dir. photography: Segun-  
do de Chomón, Antonio  
Cufaro. Physical charac-  
teristics of first release:  
35mm, 70', colour (tinted),  
18fps, silent, Italian inter-  
titles. Film copy screened  
during *A Season of Classic  
Films*: DCP, 70', Italian with  
optional English subtitles.  
To be screened with live  
music.



### Museo Nazionale del Cinema

+39 0118138531  
segreteria.direttore@museocinema.it  
www.museocinema.it

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### Italian silent dark melodrama

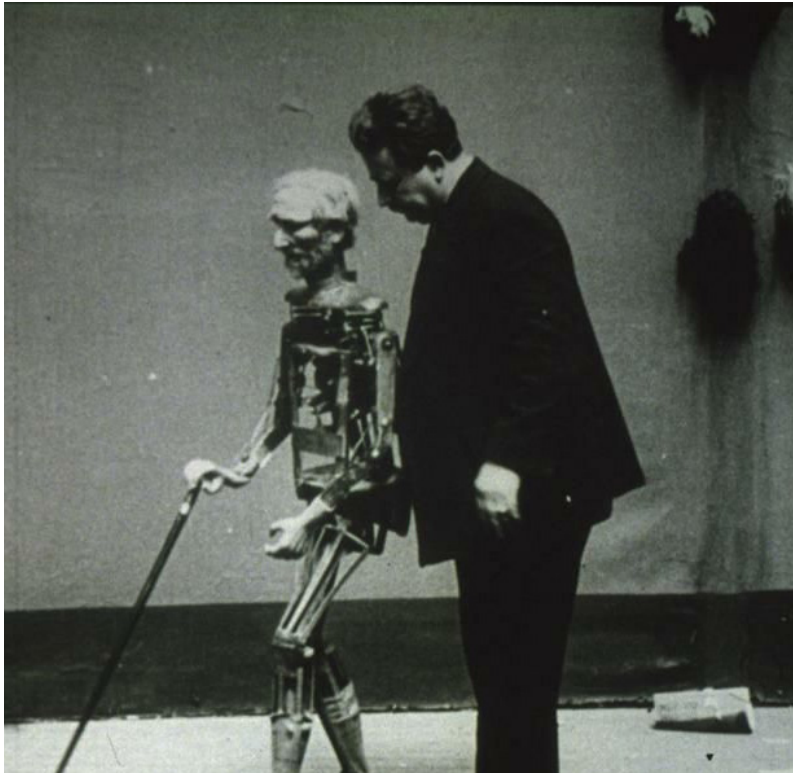
Claudio Ruper is an upright and intelligent man, capable of inventing a powerful canon that can end all wars. His wife Cesarina is quite the opposite, corrupt and unscrupulous, with a troubled past, she tries to seduce the men around her to manipulate them. The two break up, Claudio starts dating Rebecca, a generous and honest Jewish girl; Cesarina first goes away, then joins a gang of criminals in order to steal the secret plans of the weapon from her husband.

In a whirlwind of intertwining and emotions, the renowned film actress Pina Menichelli

shows off in her notorious exasperated gestures, the "menichellismo". This film marks the last chapter of the collaboration between Pina Menichelli and Giovanni Pastrone, credited under the pseudonym of Piero Fosco. This last meeting gave birth to a particular and extremely modern work, full of strong and delicate themes: infidelity, children born of extramarital relationships, perhaps even abortions masked by the euphemistic term of "convalescence".

As part of *A Season of Classic Films*, the film will be screened in Turin with live music accompaniment performed by the famous Italian composer Vinicio Capossela to attract a wide audience of young adults.





Filmoteca Valenciana  
– Institut Valencià de  
Cultura

+34 963539300  
audiovisual\_ivc@gva.es  
ivac.gva.es/la-filmoteca

Facebook: IVC La Filmoteca  
Instagram:  
@lafilmoteca\_gvaivc

## Sanz y el secreto de su arte

Sanz and the secret of his art

Fiction and non-fiction  
Spain  
1918

Director: Maximiliano Thous and Francisco Sanz. Producer: Francisco Sanz. Cast: Francisco Sanz (as himself); Lorenzo Mataix (mechanic) and his automaton dolls: Panchito, Juanito, Melanio, Fulgencio, Don Liborio, Lucinda. Physical characteristics of first release: 35mm, original duration unknown, colour (tinted), silent, Spanish intertitles. Film copy screened during *A Season of Classic Films*: 35mm, 65', coloured print, silent, Spanish intertitles. Available subtitles: English, Valencian. To be screened with live music. Recorded music is also available. Copyright: Filmoteca Valenciana – Institut Valencià de Cultura.

### The manufacture and handling of animated human-like dolls, known as automata, and the fictitious adventures of Don Liborio.

"Son hombres o muñecos?" ("Are they men or dolls?"). This is what was written on the posters announcing Sanz's shows of animated dolls, known as automata. Francisco Sanz Baldoví (1872-1939), named also "Paco Sanz" or "ventriloquist Sanz", was a very popular Valencian ventriloquist and puppeteer. His objective was to create the perfect automaton, a robot, which would realistically assimilate human movements. He became famous for his exquisite automata collection, making the media of his time claim that

he had the best robot in the world. In 1918, he collaborated with director Maximiliano Thous to exhibit his technique in cinema audiences as a complement to his theatrical performances.

*Sanz y el secreto de su arte* displays the art of automaton, uniting fiction and documentary elements. The humorous adventures of Sanz's dolls, Don Liborio, Panchito, Juanito, and Lucinda, are interspersed with his commentary. After each act, Sanz shows how they are all animated by complex mechanisms. The most famous automaton, Don Liborio, will escape to the city and mingle with real people.



## Tko pjeva zlo ne misli

One Song a Day Takes  
Mischief Away

Fiction  
Yugoslavia  
1970

Director: Krešo Golik. Producer: Croatia film. Cast: Relja Bašić, Mia Oremović, Mirjana Bohanec, Franjo Majetić, Tomislav Žganec, Vida Jerman. Scriptwriter: Krešo Golik (based on a novel by Vjekoslav Majer) / director of photography: Ivica Rajković / music composer: Živan Cvitković / editing: Katja Majer / scenography: Željko Senečić / costumes: Ljubica Wagner. Physical characteristics of first release: 35mm, 93', colour, sound, Croatian. Film copy screened during *A Season of Classic Films*: New digitisation of a photochemically restored 35mm film copy. DCP, 93', colour, sound Croatian. No subtitles (dialogue-lists available). Copyrights: Croatia film (until the end of 2020); authors rights

### Croatian state archive – Croatian cinematheque

+385 16060533  
info@arhiv.hr  
www.arhiv.hr

Facebook: Hrvatski državni  
arhiv (HDA)  
Youtube: Hrvatski Državni  
Arhiv  
Instagram:  
@hrvatski\_drzavni\_arhiv

### Musical comedy set in 1930s Zagreb.

*Tko pjeva zlo ne misli* presents in a seemingly vaudeville plot the life of the Šafranek family in Zagreb in 1935. The father of the family, Franjo, drinks spritzers, while Ana, the mother, is confined in the kitchen where she fantasises about the men in the novels she reads. Ana's sister often comes uninvited mainly just to have a free lunch. Mr. Fulir, a playboy, starts courting Ana, eventually leading to a big scandal. In this routine and complicated world of adults, their son Perica satisfies his child curiosity in observing the elders and writing about everything they do and say in his diary.

*Tko pjeva zlo ne misli* is a lively reconstruction of the myth of the so-called purger culture of pre-war Zagreb. The film is also deeply immersed in the Central European mentality and

tradition of cinema, especially due to the occasional operetta approach to the storytelling. The film is strongly placed in this specific ambient and time, but it presents universal themes of romance and seduction, dreams, hopes and delusions in their collision with reality and that is why it manages to win over new young generations of cinemagoers. Today, the sentimental *Modern Sinner* read by Ana has been swapped with novels like *Fifty Shades of Gray* and the news about tensions in Abyssinia that intrigued Franjo are replaced by news from Middle East, but intimate dilemmas are always the same. Most of the characters will be disappointed in one way or another by the end of the film but their optimism is not at stake, life goes on, and that finetuning between the two is what makes this film so appealing. The film has been repeatedly voted as one of the best in Croatian cinema.



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# A Season of Classic Films

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