A SEASON OF CLASSIC FILMS 2022
#ASEASONOFCLASSICFILMS

Programme catalogue
Edited by Paulina Reizi (Eye Filmmuseum)
Amsterdam, May 2022
Published by ACE - Association des Cinémathèques Européennes

#ASEASONOFCLASSICFILMS

CONTENT

Foreword 2
Introduction 4
Participating Institutions 6
Films and compilation programmes 8

Joint Film Restoration | Slike iz života udarnika 10
Eye Filmmuseum, Amsterdam | Karakter 14
Ταινιοθήκη της Ελλάδος / Greek Film Archive, Athens | Prosopo me Prosopo 16
Filmoteca de Catalunya, Barcelona | Apartado de correos 1001 18
Arhiv Jugoslovenske kinoteke / Yugoslav Film Archive, Belgrade | Klakson 20
Fondazione Cineteca di Bologna | Il conformista 22

Cinémathèque royale de Belgique / Koninklijk Belgisch Filmarchief, Brussels | Les noces barbares 24
Arhiva Nationala de Filme, Bucharest | Manasse 26
National Film Institute Hungary – Film Archive, Budapest | Orfeusz és Eurydíké 28
Irish Film Institute, Dublin | This Other Eden 30

DDF – Deutsches Filminstitut & Filmmuseum, Frankfurt | Lotte Reiniger’s Early Work 32
Cinemateca Portuguesa-Museu do Cinema, Lisbon | Mudar de Vida 34

Slovenska kinoteka / Slovenian Cinematheque, Ljubljana | Slovenian Experimental Classic Films 36

Národní filmový archiv, Prague | Pražský kat 38

Кинотека на Република Северна Македонија / Cinematheque of the Republic of North Macedonia, Skopje | Vera Klichkova: Film Legacy of a Pioneering Ethnologist 40

Българска национална филмотека / Bulgarian National Film Archive, Sofia | Balkanskata voina 42

Svenska Filminstitutet / Swedish Film Institute, Stockholm | Med ackja och ren i Inka Låntas vinterland 44
Film Archives of the National Archives of Estonia, Tallinn | Varastatud kohtumine 46

Arkivi Qendror Shtetëror i Filmit / Albanian National Film Archive, Tirana | Koncert në vitin 1936 48

La Cinémathèque de Toulouse | Le mur 50

Filmoteca Valenciana – Institut Valencià de Cultura, Valencia | Cada ver es 52

Filmoteka Narodowa – Instytut Audiowizualny, Warsaw | Janko Muzykant 54

Hrvatski državni arhiv – Hrvatska kinoteka / Croatian state archive – Croatian cinematheque, Zagreb | Plavi 9 56

Index (Film titles, Directors) 60
ACE members 62
Credits and acknowledgments 63
For the third consecutive year, European cinematheques and film archives join forces in *A Season of Classic Films*, a series of free film screenings presenting and celebrating known film classics and less-known treasures from all across Europe.

Film heritage and images from the past are fundamental to our collective memory and to our understanding of European identity. Films from different times, from different countries and cultures, help us to better understand who we are, where we come from and to respect different perspectives and the richness of diversity in all manners.

The first edition of *A Season of Classic Films* started in 2019 when European film classics were screened in some of Europe’s most iconic cultural heritage venues such as Aristotelous Square in Thessaloniki, Greece, Kilkenny Castle in Ireland and the Piazza Maggiore in Bologna, Italy. With the aim of reaching younger generations, the films were screened free of charge in 13 EU countries. 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.”

We - the international community of cinematheques - cannot agree more. We thrive not only to present our film classics but also to preserve and safeguard them for the future. There is still a lot of work to be done across the European continent in the field of preservation, digitisation and restoration, to keep film heritage accessible. Therefore, we strongly advocate more support for digitisation to keep our cinematic history alive in the digital era.

The second edition of *A Season of Classic Films* took place during the difficult years of the pandemic (2020-2021) when most of our public venues were closed for long periods of time. Nevertheless, European cinematheques actively connected with their audiences through online screenings, new streaming platforms and/or hybrid events. *A Season of Classic Films*, as a joint project, again strengthened the collaboration and solidarity between the participating film institutions. Together we supported a common publicity campaign on social media to reach out to younger audiences. The results were remarkable as the diverse selection of films reached more than 30,000 viewers across Europe and beyond.

Given the great reception, the European Commission decided to support a third edition of *A Season of Classic Films* in the beginning of 2022. The screenings (now both online and onsite) are planned to take place between June and December 2022. In addition to the programmes curated by each participating film institution, the European Commission made a grant of 50,000 Euros available for a joint film restoration to be carried out among at least three ACE members. Herewith the Commission acknowledges the importance of preservation of film heritage. On behalf of the Association of European Cinematheques, I would like to express our gratitude to the European Commission and especially to our colleagues at DG CNECT for their continuous support and sincerely hope we will extend our fruitful and necessary collaboration in the years ahead.

Last but most important, the Association of European Cinematheques shares its deep concerns regarding the devastating war in Ukraine. The human tragedy unfolding due to Russia’s aggression is further compounded by the loss of irreplaceable and culturally significant heritage. We particularly fear for the well-being of our colleagues in Ukraine and especially those at the Oleksandr Dovzhenko National Centre in Kyiv. Over the last weeks, many European cinematheques presented works from Ukraine in their public programmes, donated financial support or collaborated behind the scenes to preserve and defend our shared (film) history and heritage. We stand in solidarity and support.

Sandra den Hamer
President ACE (Association des Cinémathèques Européennes) / Director Eye Filmmuseum, The Netherlands
This June, the third edition of *A Season of Classic Films* will return to the cinemas for a 7-month long programme of newly restored films with free-admission screenings across Europe, connecting the public with cinema history and the preservation of film heritage. From their precious collections, the 22 participating film archives, all members of ACE – Association des Cinémathèques Européennes, have selected films by worldwide cinema figures such as Bertolucci or celebrated filmmakers of national or regional cinemas which are not always known across borders.

If you want to discover European cinema treats, the 2022 programme features *Leida Laius*, the grand lady of Estonian cinema whose oeuvre focused on portrayals of strong female characters, *István Gaál*, one of the most influential figures of Hungarian modernist cinema, and Mike van Diem’s Oscar-winning *Karakter* (1997). Early cinema works include one of the earliest films presenting a Sámi community in northern Sweden (1926) and a unique visual document from the Bulgarian National Film Archive of the Balkan Wars (1912-1913). The films *Le Mur* (1966, Serge Roulet, adapted from Jean-Paul Sartre's novel) and *This Other Eden* (1959, Muriel Box) provide a further reflection on the absurdity and traumatic legacy of war, inspired respectively by the civil wars in Spain and in Ireland. Short film compilations include eight newly restored silhouette films by animation pioneer *Lotte Reiniger*, experimental films in small gauges of S8, 8mm and 16mm from the Slovenian cinemathque, and three ethnology documentaries from the cinematic legacy of Vera Klichkova.

Between June and December 2022, the respective cinematheques will organise screening events featuring special educational and interactive elements such as a walk in the locations where the film was shot (Filmoteca de Catalunya), engaging film students during the restoration process to produce introductory films about film preservation and restoration (Albanian National Film Archive), and roundtable discussions.

Building up on the experience gained during the previous edition of *A Season of Classic Films*, most of the films will also be available in free streaming events to allow for a greater reach to international audiences.

A substantial enhancement to this year’s edition is the joint restoration grant awarded to support the importance of film preservation and public access through trans-national collaboration of film institutions. Four partner institutions from Slovenia, Croatia, Austria and Bosnia have joined forces to restore *Life of a Shock Force Worker* (1972), a wonderful example of Yugoslavian New Cinema. Inspired by daily life in a coal mine, the film critiques the political regime of the era, while illustrating the state ideology of comradeship and unity. It further offers a more nuanced view of Yugoslavian film history, one of the blind spots on the map of European film heritage, and at the same time touches upon the pertinent matter of propaganda in our post-truth era.

What is more, these newly restored films presented in the next pages are intended to travel in physical cinema screenings across borders. This catalogue aims to become a source of inspiration for programmers in cinemathques, film festivals and other exhibition venues. Practical and contact information about the individual programmes is included in the pages that follow.

Some of the films will also be presented as part of the new programme ArteKino Classics. Started in spring 2022, this is a collaborative effort between ARTE and ACE to make European film heritage and cinema history more visible and accessible to greater audiences by jointly offering restored films on TV, web and cinemas. As part of this programme, ARTE licenses feature films from ACE’s *A Season of Classic Films* catalogue and complements a year-round programming with additional titles co-curated by ACE member institutions.

*A Season of Classic Films* is supported financially by the Creative Europe MEDIA Programme of the European Union. To find out more about the programme and the event dates across Europe, please visit the ACE website (ace-film.eu/projects/season-of-classics).

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

- Eye Filmmuseum
  Amsterdam
- Ταινιοθήκη της Ελλάδος / Greek Film Archive
  Athens
- Filmoteca de Catalunya
  Barcelona
- Arhiv Jugoslovenske kinoteke / Jugoslav Film Archive
  Belgrade
- Fondazione Cineteca di Bologna
- Cinémathèque royale de Belgique / Koninklijk Belgisch Filmmuseum
  Brussels
- Arhiva Nationala de Filme
  Bucharest
- National Film Institute Hungary – Film Archive
  Budapest
- Irish Film Institute
  Dublin
- DFF – Deutsches Filminstitut & Filmmuseum
  Frankfurt
- Cinematheca Portuguesa-Museu do Cinema
  Lisbon
- Slovenska kinoteka / Slovenian Cinematheque
  Ljubljana
- 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
- Svenska Filminstitutet / Swedish Film Institute
  Stockholm
- Film Archives of the National Archives of Estonia
  Tallinn
- Arkivi Qendrori Shtetëror i Filmit / Albanian National Film Archive
  Tirana
- La Cinémathèque de Toulouse
- Filmoteca Valenciana – Institut Valencià de Cultura
  Valencia
- Filmoteka Narodowa – Instytut Audiowizualny
  Warsaw
- Hrvatski državni arhiv – Hrvatska kinoteka / Croatian state archive – Croatian cinematheque
  Zagreb
FILMS AND COMPILATION PROGRAMMES
Life of a Shock Force Worker
Fiction / Yugoslavia / 1972

Director: Bahrudin Bato Čengić.
Producer: Sejfudin Tanović Babo, Studio Film Sarajevo.
Screenplay: Bahrudin Bato Čengić, Branko Vučićević.
Cinematography: Karpo Godina.
Music: Bojan Adamič.

Physical characteristics of first release: 35mm, 78’, colour, 1:1:37, sound, Bosnian, Croatian, Serbian, Slovenian.

Film copy screened during A Season of Classic Films: Premiere restoration. DCP 2K, 78’, Bosnian, Croatian, Serbian, Slovenian.
Subtitles: English.
Copyright: Film Center Sarajevo (contact: Ms. Mia Frleta, projekti@fcs.ba).

To programme this film: please contact Mr. Ivan Nedoh, ivan.nedoh@kinoteka.si.
The Slovenian cinematheque, the Croatian state archive – Croatian cinematheque, the Austrian Film Museum and the Film Center Sarajevo join forces to restore a masterpiece of Yugoslavian New Cinema, also known as Black Wave.

Inspired by lives of coalminers who were glorified as heroes of the nation, *Life of a Shock Force Worker* (1972) is highly critical of the Yugoslavian political regime but at the same time emblematic for the state ideology of brotherhood and unity.

Due to the complicated and still ongoing process of state succession of Yugoslavia’s immovable assets, large parts of the rich Yugoslavian film heritage are neither restored nor even preserved. The Yugoslavian cinema, thus, remains one of the last blind spots on the map of European film heritage.

The international audience has mostly been able to discover filmmakers who emigrated to the West (Dušan Makavejev, Želimir Žilnik) or were selected by the authorities to represent the country at major film festivals (Emir Kusturica). Next to the works of these acclaimed figures of Yugoslavian cinema, *Life of a Shock Force Worker* is a wonderful example of the unique aesthetics and humanism of Bahrudin Bato Čengić (1931-2007, born in Maglaj, Bosnia, Yugoslavia), visible also in his other two oeuvres *Mali vojnici* (Playing Soldiers, 1967) and *Uloga moje porodice u svjetskoj revoluciji* (The Role of My Family in World Revolution, 1971).

During the war in Bosnia in the 1990s, Čengić deposited a 35mm print at the Slovenian cinematheque, while the image and sound negatives are preserved at the Croatian state archive – Croatian cinematheque. As part of *A Season of Classic Films*, the film will be offered in a new 2K restoration, with the support of the EU Creative Europe MEDIA programme and the Ministry of Culture of Republic of Slovenia. ACE and the four partner institutions that are responsible for this restoration project will collaborate with the Slovenian director of photography Karpo Godina (b. 1943) who believes that this work ranks among his best. Copies of the restored film will be preserved by the partner archives, including Kinoteka Bosne i Hercegovine.
In the Netherlands of the 1920s, a dreaded bailiff is found dead, with the obvious suspect being an ambitious young lawyer who worked his way up from poverty, always managing to overcome personal attacks against him.

Van Diem’s directorial debut, an adaptation of *Karakter* (Character), the classic novel by Ferdinand Bordewijk about the clash between bailiff Dreverhaven and his illegitimate son Katadreuffe, won an Academy Award for Best Foreign Language Film in 1998.

In pre-war Rotterdam, the ruthless bailiff Dreverhaven (a monumental Jan Decleir) is feared by many. His ambitious and stubborn son Katadreuffe (breakthrough role for Fedja van Huêt) decides to become a lawyer after bankruptcy and puts everything aside, even his girlfriend. A clash with Dreverhaven is inevitable.

Van Diem based his film on Bordewijk’s classic novel of the same name, in which he also incorporated elements from his posthumously published novella *Dreverhaven and Katadreuffe*.

During *A Season of Classic Films*, the film will be presented in a new 2K restoration.
A weak-minded English teacher is hired to give lessons to the daughter of a newly rich family that intends to marry her off to an English businessman.

The teacher (Kostas Messaris) falls in love with his student (Eleni Stavropoulou) and gets involved with her, although their relationship has no future. Annoyed, both by the behaviour of the nouveau riche and the alienation of the rest of the society, he reaches the limits of his tolerance and violently explodes.

The teacher realises that traditional Greece is disappearing and is being replaced by a modern jungle not only in the relations between people but also in the social-political field. Director Roviros Manthoulis gives us a strong satire about all these changes with charm and a bitter-sweet irony.

A new digital restoration from the original negative material preserved by the Greek Film Archive will be made available with the support of A Season of Classic Films.
A genuine example of 1950s Barcelona cinema noir. An echo of the Hollywood thrillers in the context of the Franco regime.

Barcelona, 1950. A man is murdered in the street in front of a police station. Two agents of the criminal brigade, a skilled veteran and an eager young one, are in charge of the investigation. We follow them on their journey to a thrilling climax in a local amusement park.

The film was shot on location: on the streets and at popular venues of 50s Barcelona city centre, especially the neighbourhood where the cinema theatre of Filmoteca de Catalunya is located nowadays.

This is a classic B&W Catalan film that has been restored by Filmoteca de Catalunya in 4K.

Director: Julio Salvador.
Producer: Emisora Films.
With: Tomás Blanco, Modesto Cid, Elena Espejo, Guillermo Marín, Conrado San Martín.
Script: Julio Coll, Antonio Isasi-Isasmendi.
Cinematography: Federico G. Laraya.
Music: Ramón Ferrés.
Physical characteristics of first release: 16mm, 90’, B&W, sound, Spanish.
Subtitles available: English, French.
Copyright: Video Mercury Films, SAU.
To programme this film: please contact Ms. Rosa Saz Aipuente, rsaz@gencat.cat.
The story of an unsuccessful attempt by a group of young people to escape the absurdity of civilization.

Alienated and tired of civilization, a group of people flee to the top of the mountain, on vacation. Strangers to each other, trying to get closer, longing for intimate contact, for a little love and understanding. However, misunderstanding is insurmountable. Tucked into their shells, they surrender to their loneliness. The call of the horn, the call of civilization, warns them that their vacation is over and they should return to the city - the eternal desert.

This film depicts everlasting topical themes of absurdity, alienation and loneliness of young people in modern civilization. It is particularly relevant to today's generation that often socialises at a distance via smartphones and social media.

Klakson is one of the first films made during the Serbian “new wave” in the 60s and its director Kokan Rakonjac is one of the most inventive authors of this period. Although he passed away too early, he is remembered for his original style of storytelling, directing and cinematography.

A new digital restoration of the film will be made available with the support of A Season of Classic Films.
A film that changed everything: Bertolucci's directing style, his personal way of recounting the past, of staging history. It had a unique influence on an entire generation of filmmakers.

“The film is focused on one man who, in order to hide his diversity, chooses to conform to the masses and thus becomes a fascist. The Conformist was set in 1937, but even today it's not that hard to find someone ready to betray his own ideals to jump on the bandwagon. Conformists never die.” (Bernardo Bertolucci).

The Conformist is a case study on the psychology of conformism and fascism, combined with a masterful use of all the elements of cinema and intertwined with art history. The constant contrast of light and darkness, fascist architecture, references to 20th century paintings (Magritte and De Chirico, just to name a few), and the unique way of combining colours in order to create mosaics of light (also thanks to Vittorio Storaro’s cinematography) create a unique aesthetic. These elements perfectly depict not only the protagonist’s mission to survive – adapting to any situation and ready to recant any ideal or feeling he may have - but also the very fuel that drives fascism. Unfortunately, the main theme of the film is far from outdated, and the dichotomy between diversity and conformism is still a pressing matter, especially among younger generations.
The adaptation of Yann Queffélec’s Prix Goncourt-winning novel about the painful relationship between a mother and her unwanted child.

Ludo was conceived when Nicole was raped at the age of thirteen by three American soldiers. Nicole, haunted by the memory of her rape, sinks into alcoholism, despises her former husband, and has her son locked up in an asylum. But Ludo never stops dreaming about his mother.

Director Marion Hänsel (1949-2020) belongs to a generation of directors who universalised Belgian cinema by tackling untold stories of today’s society. This film, in particular, deals with current topics such as violence against women and women’s rights. Several areas are addressed in this intense story of lives broken by violence: the barbarism of rape, the forced motherhood, the unspoken option of abortion, the unconditional love between mother and child, the despair of a child deprived of maternal love. Les noces barbares shows the women’s submission to the rules imposed by society but also the loneliness of women who have chosen to be free and not bow to the rules imposed by society.

A new digital restoration in 2K from the original negatives and magnetic sound preserved by Cinémathèque royale de Belgique / Koninklijk Belgisch Filmmuseum will be made available with the support of A Season of Classic Films.
Lelia Cohanovici, a young Jewish woman, wants to marry a Christian man, but finds opposition from her grandfather and peers.

A Romanian silent film that depicts the historical circumstances and aesthetic values of the 1920s. A century later, the film remains relevant by touching on the evergreen topic of the clash of generations and societal expectations and limitations.

The film will be digitally restored with the support of *A Season of Classic Films*.
István Gaál’s opera film to the music of Gluck evokes the classical Greek myth in a series of breathtaking images.

In his final full-length feature film, István Gaál, one of the most influential figures of Hungarian modernist film, returned to his eternal safe havens, classical music, and ancient Greek mythology, providing the framework for European culture, when he adapted Christoph Willibald Gluck’s opera. Framing the sung and depicted story of antiquity with images of nature and landscapes arranged in abstract geometric forms brings to the surface – from the mythological theme – its universal human experience: the desire to overcome mortality through love and art.

The film will be digitally restored in 4K with the support of A Season of Classic Films.
The first Irish feature film directed by a woman; *This Other Eden* provides a satirical insight into Irish society of the 1950s. It touches irreverently on illegitimacy, Anglo-Irish relations, the wealth of the Church, and the relevance of the fight for independence to contemporary Ireland.

*This Other Eden* is a caustic comedy set in 1945 when the erection of a statue of a patriot martyr Jack Carberry creates problems in a small town. A secret from Carberry’s past threatens to destroy his heroic reputation and expose the hypocrisy of the townsfolk and the myths of modern Ireland.

The film explores the impact of the death of Republican leader Michael Collins who led the fight for Irish independence from British rule. Given that the producer, Emmet Dalton was with Michael Collins the day he was shot, critics have speculated that the film was an attempt to redress, even rewrite the history of that time. However, with a fine supporting cast of Abbey players, *This Other Eden* is not just a critique of the past but a witty comment on a newly independent Ireland.

The film has much to tell audiences of today about the complexity of geopolitics, as emerging nations grapple with their legacy as part of a colony or federation and how the tensions between their previous status and current independence are navigated.

A new restoration will be made available with the support of *A Season of Classic Films*.

---

**Irish Film Institute**

Dublin, Ireland  
+353 1 679 5744  
info@irishfilm.ie  
www.ifi.ie  
www.twitter.com/IFI_Dub  
www.facebook.com/IrishFilmInstitute  
www.youtube.com/user/IFIcinema  
www.instagram.com/irishfilminstitute  
www.linkedin.com/company/irishfilminstitute
LOTTE REINIGER’S EARLY WORK

short films programme
Fiction, animation / Germany / 1919-1930

Lotte Reiniger (1899-1981) is the ‘Grande Dame’ of animation film and the creator of a multitude of silhouette films.

1. Das Ornament des verliebten Herzens (The Ornament of The Heart in Love). 1919, 4’.
Lotte Reiniger’s first own film work tells the story of an expectant couple who meet amid vegetation, dance together, lose sight of each other, and finally find each other again.

2. Der fliegende Koffer (The Flying Suitcase). 1921, 9’.
A typical fairy tale of the kind that the then 22-year-old Reiniger would film many more times. A princess is locked up in a tower because of an oracle spell and her lover fights to be able to marry her. Based on a story by Hans Christian Andersen.

3. Aschenputtel (Cinderella). 1922, 13’.
Reiniger adapted a classic by the Brothers Grimm, which she captures perfectly, whether with its naive romanticism or its immanent humour. The film was shown at the time with great success in London cinemas.

Reiniger took on a second Brothers Grimm fairy tale, expressing her talent for intricate costumes and spatial details.

5. Der scheintote Chinese (The Sheep Dead Chinese). 1927, 9’.
Taken from cuttings of The Adventures of Prince Achmed (1923-26), this short is based on ‘Tales of the Arabian Nights’ with Chinese characters.

A charming fable of a man who almost misses his own life and its fulfilment in his pursuit of happiness. Originally conceived as an excerpt from a ten-act work, this silhouette film is the only material of it that has survived.

7. Doktor Dolittle und seine Tiere (Doctor Dolittle and his animals). 1927/28, 33’.
A three-part series inspired by the stories and drawings of Hugh Lofting. Instead of the six planned episodes, Reiniger was only able to complete half due to lack of funding.

The first attempt to combine Reiniger’s silhouettes with real film. The copied-in silhouettes blend successfully with Alex Strasser’s 16mm footage, allowing for a sweeping narrative filled with numerous comic elements that often make the viewer smile.
A fishermen’s beach, the sea that little by little is conquering the land. Man’s struggle with the sea and above all the struggle between tradition and progress.

At the heart of the drama are the sentimental, difficult and almost absurd relationships that unite a fisherman, Adelino, and two women, Júlia, a traditional woman from the seaside, and Albertina, a mysterious and wild worker. Returning from war in Africa, Adelino finds Júlia, his old girlfriend, married to his brother. The drama arises. Albertina challenges him to leave, to change his life.

Filmed in Furadouro, Paulo Rocha’s second feature film is a film that silently echoes the colonial war, with the story of a man who returns to his country and finds it difficult to reunite with his native village, where there are also signs of a desire for change.

*Mudar de Vida* is one of the most important films of the so-called Portuguese “New Cinema” period, a movement that began in the 1960s and with Paulo Rocha as one of its most prominent representatives.

The digital restoration was initially supervised by the director and, following his death, carried on under the supervision of Pedro Costa.
This compilation programme presents films made by various authors from the so-called amateur, experimental, non-paradigmatic, alternative scene.

These amateur films are usually an overlooked chapter of Slovenian film creativity. Most of them were created in the context of Kino Clubs in Yugoslavia where authors grew and formed their artistic film expression freely, without state interventions.


5. *Vse se vrti* (Everything is Spinning). Davorin Marc, 1978, 16mm, 2’.


A tale of a 17th century executioner, his son and the machinations of one robber baron.

The Prague Executioner is an intricate story of love, betrayal, revenge and fate. Based on real historical figures, the film is an intriguing take on 17th century Bohemia. Czech cinema is not rich with historical epic films, The Prague Executioner however shines as one of the earliest examples of how cinema imagined the past.

A new musical accompaniment has been commissioned to Vlastislav Matoušek, a musicologist, composer, performer and researcher. He is the founding member of the legendary new wave band Mama Bubo. His compositional style draws heavily from his research interests, namely Czech folklore and historical music. One of the most interesting names of Czech alternative and contemporary music, always partly in the underground and partly in the academic world, Matoušek constitutes a perfect fit for The Prague Executioner – his hurdy gurdy compositions are well known to experimental music connoisseurs worldwide.
Three ethnology documentaries from the cinematic legacy of Vera Klichkova depict Easter customs in Greshnica, Rusali dances in Miravci, and a traditional wedding in Mariovo.


Traditions during Easter holidays in the remote village of Greshnica. The film was a research project of the newly opened Ethnological Museum to preserve the disappearing customs at least on film for future generations. The screenplay was drafted by Vera Klichkova, an ethnologist and director of the museum, who was in fact the first woman to be appointed as head of a state institution.


A testimony to the performance of ritual dances. Although they were performed only during the so-called “unbaptized days”, the 12 days between Christmas and Epiphany in the Orthodox Christianity, these dances are associated by some researchers with the Roman rosaries, the cult of the dead. Ritual clothing and the use of wooden swords to disperse the demons are important props in the dances that are believed to protect the folks from temptations and demons until they are baptised.


Another very isolated region, Mariovo, appears as a setting of the customs that must be performed before, during and after a wedding for the couple to fully unite.

The Cinematheque of the Republic of North Macedonia will digitally restore these films with the support of A Season of Classic Films.
BALKANSKATA VOYNA
[BALKANSKATA VOYNA]
The Balkan War
Non-fiction / Bulgaria / 1913

A unique visual document of the Balkan Wars 1912-1913.

2022-2023 mark 110 years since The Balkan Wars. The Bulgarian National Film Archive will commemorate the event with a digital restoration of the film The Balkan War. Young audiences will be able to witness history in this important European military conflict.

Director-Cinematography: Alexander Ivanov Zhekov.
Producer: unknown.
Physical characteristics of first release: 35mm, 40', B&W, silent, Bulgarian intertitles.
Film copy screened during A Season of Classic Films: Restoration premiere. DCP 2K (for cinema screening) and ProRes (online), 40', B&W, silent, Bulgarian intertitles.
Subtitles: English.
Copyright: Bulgarian National Film Archive.
To programme this film: please contact Mr. Rosen Spasov, spasov@bnf.bg.

БЪЛГАРСКА НАЦИОНАЛНА ФИЛМОТЕКА / Bulgarian National Film Archive
Sofia, Bulgaria
+359 029873740
filmoteca@bnf.bg
www.bnf.bg
www.facebook.com/Филмотечно-кино-Одеон-197683206916109
MED ACKJA OCH REN I INKA LÄNTAS VINTERLAND
With Reindeer and Sled in Inka Länta's Winterland
Hybrid (fiction and non-fiction) / Sweden / 1926

Director-Producer: Erik Bergström.

Physical characteristics of first release: 35mm, 59’, 1.33:1, B&W and colour (tinted), silent, Swedish intertitles.

Film copy screened during A Season of Classic Films: New restoration, new music score. DCP 2K (for cinema screening) and ProRes (online). 59’, colour, Swedish intertitles.

Available subtitles: English.
Copyright: Public domain.
To programme this film: please contact Ms. Kajsa Hedström, kajsa.hedstrom@filminstitutet.se.

Hybrid film about life in a Sámi community in northern Sweden.

Films about the indigenous people of Sweden are few, and often characterised by a racist and colonial perspectives. Med ackja och ren i Inka Läntas vinterland is one of the earliest feature-length films about Sámi people, and by intertwining documentary and fictive segments, the film depicts the culture and everyday life of a Sámi family in a less exotifying manner than many similar films from its era. In view of today’s cinema, where representation seems to play an increasingly important role, and also considering the growing interest among younger generations in the depiction of minorities, Med ackja och ren i Inka Läntas vinterland provides an early and interesting example of a cinematographic depiction of the indigenous people of Sweden.
Valentina, an ex-convict, is determined to reunite with her 8-year-old son Jüri.

Valentina returns to Estonia after incarceration somewhere in Russia. She went to prison for small-scale fraud, taking the blame partly for her boss. Her son, Jüri, was taken to an orphanage after Valentina had officially given him up, and was soon adopted by a childless family. Upon her return, Valentina acquires the classified details of the stepfamily, relying on lies and blackmail. Determined to achieve her ultimate goal of raising Jüri herself, Valentina kidnaps the child.

*Stolen Meeting* was the last film directed by Leida Laius, the grand lady of Estonian cinema whose oeuvre focused on portrayals of strong female characters. *Stolen Meeting* is no exception in this regard. But even as Valentina is undoubtedly a woman of strong character, courageous and uncompromising figure, she is inhabiting the margins of society as a homeless and unemployed ex-prisoner. Valentina grew up without any idea of her background, in an orphanage in north eastern Estonia, a part of the country bordering Russia that was turned into a veritable no man’s land during the Soviet period when industrial oil shale mining played an important role in populating the area with workers sent from different parts of the USSR. In the film, this region, with its dilapidated Stalinist architecture, polluted environment and damaged industrial landscapes, signifies the utter deterioration of the Soviet system.
A comedy about two young performers, a pianist and a singer, who arrive in a small town where they meet some unexpected resistance from the local authorities.

Educated in western European countries, the musicians tour the small provincial towns of Albania in the year 1936 to bring their art to underprivileged people and to inspire women emancipation. While they carry their piano along to numerous villages, they are cordially welcomed by the ordinary citizens. The local authorities, though, see them as an occidental threat.

The film is loosely based on the life of the Albanian soprano singer Tefta Tashko-Koço (1910-1947), beautifully portrayed by actress Manushaqe Qinami, and uses original folk/lyrical music. Directed by renowned Albanian filmmaker Saimir Kumbaro, the film cast includes some of the nation’s most prominent actors and was created by artists who left their mark in the Albanian cinematography of the 20th century.

In the period that this film was made, Albania was suffering extreme political isolation from the rest of the world. Kinostudio was consequently deprived of many standard lab materials and processes, resulting in many films from the late 70s facing extreme colour fading problems. The Albanian National Film Archive works persistently to preserve and restore them. Koncert në vitin 1936 will be digitally restored with the support of A Season of Classic Films.
Director: Serge Roulet.
Producer: Films Niepce.
With: Michel del Castillo, Denis Mahaffey, Mathieu Kiozowski, Bernard Anglade, René Darmon, Anna Pacheco, Claude Esteban, Jorge Lavelli, Edgardo Cantón, Peter Kassovitz.
Screenplay: Serge Roulet, based on Jean-Paul Sartre’s novel.
Cinematography: Denys Cierval.
Camera: Jean Chiabaut.
Music: Edgardo Cantón.
Editing: Denise Baby.
Physical characteristics of first release: 35mm, 86’, B&W, sound, French.
Film copy screened during A Season of Classic Films: Restoration premiere. DCP 2K, 86’, French.
Available subtitles: English, Spanish.
Copyright: La Cinémathèque de Toulouse.
To programme this film: please email conservation@lacinemathequedetoulouse.com.

Film adaptation of Jean-Paul Sartre’s novel about Spanish Civil War.

The plot is simple: three men arrested by Franco’s army spend their last night in a jail cell before being shot at dawn. The film is about the emotional tension increasing during this endless night. The camera records every detail of the three men forced to live a senseless time. The movie constrains the spectator to wait together with the heroes for the dawn and to reflect on the absurdity of a death given from men to men.

Roulet was Robert Bresson’s assistant. His style adopts his master’s aesthetics, avoiding dramatical effects and the overplaying; at the same time, Roulet does not spare the audience from the petrifying moment when a man going to die has nothing else to do than wait.

This film fosters reflection about wars and other terrible conflicts where people are thrown into jail and sentenced arbitrarily to death. This film is unfortunately still very topical for younger generations and it also offers an entry point to the work of a very important writer such as Jean-Paul Sartre.

Le Mur was selected in 1967 at the Venice Film Festival and Jean-Paul Sartre accompanied Serge Roulet during this occasion to support the film. The film will be digitally restored with the support of A Season of Classic Films.
Radical and poetic approach to death through the testimonies of Juan M. Espada, assistant at the Anatomical Forensics Institute of Valencia, Spain.

The image of death (or death in images) is by no means alien to younger generations; on the contrary, death is in common view through video games, social networks and other media. However, the outlook proposed by Ángel García del Val in Cada ver es... (Corpses), although radical in its form, is full of tenderness and poetry. It can be a shocking experience for viewers of all ages, but especially the youngest will find a totally novel approach to dead bodies, without violence, without blood, guided by the man who respectfully takes care of them.

Financed exclusively by its technical team, it took more than a year to complete this fully independent production and the film encountered innumerable administrative obstacles to its distribution in the early years of Spanish democracy. The director fortunately deposited the original film with Filmoteca Valenciana, and has been widely studied, analysed and praised by critics and academics. Aware of the rarity, complexity and value of this film for cinema history, Filmoteca Valenciana will restore it with the support of A Season of Classic Films to facilitate its dissemination to wider audiences.
Janko the Musician is one of the oldest preserved Polish films and an example of early European sound cinema. It tells the story of a musically talented farm boy who overcomes many obstacles to become a great violinist.

Until recently, the only existing copy was incomplete. The original soundtrack, for many years treated as lost, was found in a foreign private collection. It was created by Grzegorz Fitelberg (1879-1953), a brilliant conductor and composer, and Leon Schiller (1887-1954), a famous theatreologist, director and composer; both important figures in Polish theatre and music scenes. The original audio was acquired by the National Film Archive – Audiovisual Institute of Poland for its long-term preservation. In the context of A Season of Classic Films, the image and audio will be reconstructed and digitally restored to be shown again after almost 90 years since the film’s original premiere.

The screenplay is based on a well-known novella by Henryk Sienkiewicz, which is still compulsory reading in Polish schools. The story is about Janek who plays his homemade violin but dreams of a real instrument. One night he sneaks into a manor to play a real violin for once. Caught by the servants, he ends up in a house of correction. His fellow inmates, impressed with his playing, help him escape. Janek turns up in Warsaw and with two new friends, they play in a suburban pub. But as Janek starts living a well-deserved happy life, a rival ensues threatening to reveal his criminal past and destroy his future.
PLAVI 9
Blue 9
Fiction / Yugoslavia / 1950

The film Blue 9 depicts adventures in the world of football with all the challenges and glory this game offers.

The main striker of the city football team, Fabris, is a selfish individualist convinced of his irreplaceability. He is also a womanizer who tries to seduce young Nena, a hard-worker and successful swimmer. Nena is close to the underwater welder Zdravko, a talented football striker who wears a jersey with a blue 9.

The basic formula of this film is part of the agitprop, which dealt with one of the foundations of the socialist system - physical education. The ideological engagement did not prevent the film from becoming a big hit in cinemas, mainly due to attractive footage of sport competitions, girls in bathing suits, and the fashionable life of football stars. Blue 9 is regarded as the first Yugoslav film to escape from the war narrative and set its plot in the everyday life.
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).

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

The man who has his hair cut short
Fiction/Belgium/1965
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).


INDEX
DIRECTORS
INDEX FILMS AND COMPILATION PROGRAMMES

- A.P. Anno Passato | 1966, Yugoslavia, Karpo Godina | p. 36
- Apartado de correos 1001 | P.O. Box 1001 | 1950, Spain, Julio Salvador | p. 18
- Aschenputtel | Cinderella | 1922, Germany, Lotte Reiniger | p. 32
- [Balkanskata voyna] Балканската война | The Balkan War | 1913, Bulgaria, Alexander Ivanov Zhekov | p. 42
- Bismillah from the series Dislocated Third Eye | 1984, Yugoslavia, Sulejman Ferencak | p. 36
- Cada ver es | Corpses | 1981, Spain, Ángel García del Val | p. 52
- Das Ornament des verliebten Herzens | The Ornament of The Heart in Love | 1919, Germany, Lotte Reiniger | p. 32
- Der fliegende Koffer | The Flying Suitcase | 1921, Germany, Lotte Reiniger | p. 32
- Der scheintote Chinese | The Sheep Dead Chinese | 1927, Germany, Lotte Reiniger | p. 32
- Die Jagd nach dem Glück | The Pursuit of Happiness | 1929-1930, Germany, Rochus Gliese | p. 32
- Divjad | Game | 1965, Yugoslavia, Karpo Godina | p. 36
- Doktor Dolittle und seine Tiere | Doctor Dolittle and his animals | 1927-1928, Germany, Lotte Reiniger | p. 32
- Dornröschen | Sleeping Beauty | 1922, Germany, Lotte Reiniger | p. 32
- Grotesken im Schnee | Grotesques in Snow | 1926, Sweden, Erik Bergström | p. 44
- Groteski obichai vo Gevgelisko | The Rusalia customs of Gevgelija | 1957, Yugoslavia, Blagoja Drnkov | p. 40
- Klikslon | 1965, Yugoslavia, Vojislav ‘Kokan’ Rakonjac | p. 20
- Koncert nė vitin 1936 | Concert in the Year 1936 | 1978, Albania, Saimir Kumbaro | p. 48
- Le mur | The Wall | 1966, France, Serge Roulet | p. 50
- Les noces barbares | The Cruel Embrace | 1987, Belgium, France, Marion Hänsel | p. 24
- Manasse | 1924-1925, Romania, Jean Mihail | p. 26
- [Mariovska svadba] Мариовска свадба | Mariovo wedding | 1966, Yugoslavia, Vera Klichkova | p. 40
- Med ackja och ren i Inka Läntas vinterland | With Reindeer and Sled in Inka Länta’s Winterland | 1926, Sweden, Erik Bergström | p. 44
- Mudar de Vida | Change of Life | 1966, Portugal, Paulo Rocha | p. 34
- Odmev in odziv | Echo and Response | 1965, Yugoslavia, Vinko Rozman | p. 36
- Orfeusz és Eurydiké | Orfeus and Eurydice | 1985, Hungary, István Gaál | p. 28
- Pes | Dog | 1965, Yugoslavia, Karpo Godina | p. 36
- Pika, Poka | 2013, Slovenia, Davorin Marc | p. 36
- Plavi 9 | Blue 9 | 1950, Yugoslavia, Krešo Golik | p. 56
- Praška pomlad | Prague Spring | 1969, Yugoslavia, Vinko Rozman | p. 36
- Pražský kat | The Prague Executioner | 1927, Czechoslovakia, Rudolf Měšták | p. 38
- [Prosopo me Prosopo] Πρόσωπο με Πρόσωπο | Face to Face | 1966, Greece, Roviros Manthoulis | p. 18
- [Rusaliski obichai] Русалиски обичаи | The Rusalia customs of Gevgelija | 1957, Yugoslavia, Blagoja Drnkov | p. 40
- Slike iz života udarnika | Life of a Shock Force Worker | 1972, Yugoslavia, Bahrudin Bato Ćengić | p. 10
- This Other Eden | 1959, Ireland, UK, Muriel Box | p. 30
- Varastatud kohtumine | Stolen Meeting | 1988, Estonia, Leida Laius | p. 46
- Vse se vrti | Everything is Spinning | 1978, Yugoslavia, Davorin Marc | p. 36

DIRECTORS

- Bergström, Erik | p. 44
- Bertolucci, Bernardo | p. 22
- Box, Muriel | p. 30
- Ćengić, Bahrudin Bato | p. 10
- Diem, Mike van | p. 14
- Drnkov, Blagoja | p. 40
- Ferencak, Sulejman | p. 36
- Gaál, István | p. 28
- García del Val, Ángel | p. 52
- Gliese, Rochus | p. 32
- Godina, Karpo | p. 36
- Golik, Krešo | p. 56
- Hänsel, Marion | p. 24
- Klichkova, Vera | p. 40
- Kumbaro, Saimir | p. 48
- Laius, Leida | p. 46
- Manthoulis, Roviros | p. 16
- Marc, Davorin | p. 36
- Měšták, Rudolf | p. 38
- Mihail, Jean | p. 26
- Ordyński, Ryszard | p. 54
- Petrovski, Aco | p. 40
- Rakonjac, Vojislav ‘Kokan’ | p. 20
- Reining, Lotte | p. 32
- Rocha, Paulo | p. 34
- Roulet, Serge | p. 50
- Rozman, Vinko | p. 36
- Salvador, Julio | p. 18
- Strasser, Alex | p. 32
- Zhekov, Alexander Ivanov | p. 42
The Association of European Cinematheques
(French: Association des Cinémathèques Européennes – ACE) is an affiliation of 49 European national and regional film archives. Its role is to safeguard the European film heritage and make these rich audiovisual records collected and preserved by the film archives accessible to the public. ACE members are non-profit institutions committed to the FIAF Code of Ethics.

- **ACE MEMBERS**
  - British Film Institute, London
  - Imperial War Museums, London
  - La Cinémathèque de la Ville de Luxembourg, Luxembourg
  - FilMOTECA ESPAÑOLA, Madrid
  - Fondazione Cineteca Italiana, Milan
  - Gosfilmofond, Moscow
  - FilmMuseum München, Münich
  - Nasjonalbiblioteket, Oslo
  - Cinemateket / The Norwegian Film Institute, Oslo
  - La Cinémathèque française, Paris
  - Crnogorska Kinoteka, Podgorica
  - Národní filmový archiv, Prague
  - CSC – Cineteca Nazionale, Rome
  - Kinoteka Bosne i Hercegovine, Sarajevo
  - Kinotecha na Republika Sverna Macedonia / Cinematheque of the Republic of North Macedonia, Skopje
  - Българска национална филмотека / Bulgarian National Film Archive, Sofia
  - Svenska Filminstitutet / Swedish Film Institute, Stockholm
  - Film Archives of the National Archives of Estonia, Tallinn
  - Arkivi Qendror Shtetëror i Filmit / Albanian National Film Archive, Tirana
  - La Cinémathèque de Toulouse
  - Museo Nazionale del Cinema, Turin
  - FilMOTECA VALENCIANA – Instituts Valencià de Cultura, Valencia
  - FilMOTECA VATICANA, Vatican
  - Filmarchiv Austria, Vienna
  - Österreichisches Filmmuseum, Vienna
  - FilMOTECA NARODOWA – Instytut Audiovizualny, Warsaw
  - Hrvatski državni arhiv – Hrvatska kinoteka / Croatian state archive – Croatian cinematheque, Zagreb
  - British Film Institute, London
  - Imperial War Museums, London
  - La Cinémathèque de la Ville de Luxembourg, Luxembourg
  - FilMOTECA ESPAÑOLA, Madrid
  - Fondazione Cineteca Italiana, Milan
  - Gosfilmofond, Moscow
  - FilmMuseum München, Münich
  - Nasjonalbiblioteket, Oslo
  - Cinemateket / The Norwegian Film Institute, Oslo
  - La Cinémathèque française, Paris
  - Crnogorska Kinoteka, Podgorica
  - Národní filmový archiv, Prague
  - CSC – Cineteca Nazionale, Rome
  - Kinoteka Bosne i Hercegovine, Sarajevo
  - Kinotecha na Republika Sverna Macedonia / Cinematheque of the Republic of North Macedonia, Skopje
  - Българска национална филмотека / Bulgarian National Film Archive, Sofia
  - Svenska Filminstitutet / Swedish Film Institute, Stockholm
  - Film Archives of the National Archives of Estonia, Tallinn
  - Arkivi Qendror Shtetëror i Filmit / Albanian National Film Archive, Tirana
  - La Cinémathèque de Toulouse
  - Museo Nazionale del Cinema, Turin
  - FilMOTECA VALENCIANA – Instituts Valencià de Cultura, Valencia
  - FilMOTECA VATICANA, Vatican
  - Filmarchiv Austria, Vienna
  - Österreichisches Filmmuseum, Vienna
  - FilMOTECA NARODOWA – Instytut Audiovizualny, Warsaw
  - Hrvatski državni arhiv – Hrvatska kinoteka / Croatian state archive – Croatian cinematheque, Zagreb

**CREDITS AND ACKNOWLEDGMENTS**

**ACE Executive Committee:** Sandra den Hamer, Eye Filmmuseum, Amsterdam (President), Mikko Kuutti, National Audiovisual Institute, Helsinki (Secretary General), Michal Bregant, Narodní filmový archiv, Prague (Treasurer), Thomas C. Christensen, Det Danske Filminstitut, Copenhagen, Anna Fiaccarini, Fondazione Cineteca di Bologna, Ellen M. Harrington, DFF – Deutsches Filminstitut & Filmuseum, Frankfurt, Tomas Leyers, Cinemathèque royale de Belgique, Brussels, Rui Machado, Cinemateca Portuguesa-Museu do Cinema, Lisbon, Jugoslav Pantelić, Jugoslvenska knjiznica, Belgrade.

**European Commission DG CNECT representatives:** Maria-Silvia Gatta, Sofia Lucini De Torres.

All the ACE institutions involved in this year’s edition of A Season of Classic Films:
