Celebrating film heritage across Europe

A Season of Classic Films 2023
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Foreword

The longer I work for a heritage institution, the more I believe in the future. I see how the number of audiences in our cinemas is growing, how more and more people are enjoying our ‘old’ films online, and how young audiences are discovering what we sometimes take - by mistake - for granted.

Film archives, museums, universities, public and private institutions form a rich network with enormous potential. Together, we can speak to our contemporaries and future generations in a language that can be understood by all — the language of film. In this way, we can immerse ourselves in the stories of humanity, no matter where we come from. Cinema offers a range of perspectives from which we can look at ourselves and our neighbours to better understand each other.

A Season of Classic Films has been able to enrich the lives of our citizens by providing offline and online access to pivotal, beautiful, and ground-breaking cultural moments from the distant and recent past. This would not be possible without the European Commission’s support for and belief in film heritage institutions and initiatives.

In addition to helping bring innovative programming ideas to life, funding from the European Commission also allows member institutions to participate in joint restoration projects. In this way, the collective expertise of researchers, archivists, and restorers can serve common – and often complex - restoration and preservation goals that transcend geographical, linguistic, and cultural divides. As a result, cultural moments and movements - both dark and light - are being kept safe in our archives and alive in our collective memory.

Last year, on these pages, my predecessor Sandra den Hamer voiced the feelings and attitudes of our Association and individual member organisations when she expressed her concern about the situation at the National Oleksandr Dovzhenko Film Centre in Kiev, Ukraine. Our hearts go out to our colleagues at the Dovzhenko Centre, who are working tirelessly to achieve stability for their institution in the face of unimaginable challenges and violent destruction.

In the task of making Europe’s film heritage accessible and visible, we should never lose sight of all possible impact of our work. We want to open our collections up for all those interested in cultural heritage, but at what cost? The balance between the fulfilment of our mission and the sustainability of our life on this planet is something that should always define the way we work — from the materials we use and the events we organise, to the design of our facilities. We all know that climate change is a major challenge that we should not stop thinking about, no matter what the circumstances.

For our preservation and programming efforts to resonate beyond audiences who are familiar with the times and places presented on screen, our cultural heritage ecosystem must embody the idea that classic does not equal nostalgia, but rather adventure. An opportunity to be transported to a world that is normally out of our view and reach, that existed before we were born or unfolds in a language that we do not speak.

To gain access to new perspectives and better understand ourselves and our neighbours, we need to leave our echo chambers as often as possible and look to the past as well as the future. In our post-pandemic era where streaming options are omnipresent, the fact that we can also immerse ourselves in human stories and alternate realities from long ago, whilst sitting side by side in the cinema, is something to truly cherish and celebrate.

I look very much forward to enjoying this journey through the history of European cinema together!

Michal Bregant
President of ACE - Association des Cinémathèques Européennes / Director of Národní filmový archiv, Prague
Introduction

Building on the success of previous years, A Season of Classic Films returns to the cinemas for a fourth edition, to continue to raise awareness about the work of the European film archives and advocate the significance of film preservation and cinema culture, especially to younger generations.

This year’s edition of A Season of Classic Films comprises a diverse programme curated by more than twenty European film heritage institutions. The newly restored films will be presented as free screenings between June and December 2023 across European cinemas and online. The events will be enriched by attractive features such as live music, introductions by filmmakers, parallel exhibitions, and panel discussions. Many of the films will be globally accessible online for free to further promote European film heritage to international audiences. All films will be available with English subtitles. The catalogue includes practical and contact information about each film to enable further distribution beyond the end of this programme.

The films range from early silent classics, to thrillers and romantic comedies, and to works that focus on social issues such as feminism or the impact of urban planning on the environment. The programme shines a spotlight on silent cinema, with many works featuring beautiful, coloured images, including Fången på Karlstens fästning (1916), La Sultane de l’amour (1917), and Lucerna (1925), preserved respectively by the Swedish Film Institute, CNC – Centre national du cinéma et de l’image animée, and the Czech National Film Archive. Horror and magic take pride of place in this year’s selection through the unconventional magical-realist Belgian film Malpertuis (1973), with Orson Welles in the main role, and The Outcasts (1982), a rare early example of Irish folk horror. The catalogue also includes some films that offer a critique of the typical patriarchal power structure from different perspectives. The documentary Donna: Vrouwen in Verzet (1980) portrays the women’s movement in Italy, the fiction film Il Ferrovieri (1956) recounts the story of an oppressive father figure in 1950s Italy, while the silent Spanish drama La aldea maldita (1930) unnervingly depicts some of the negative consequences of the patriarchal society.

In 2022, A Season of Classic Films started to award a special grant to an initiative in which at least three European film archives collaborate on a single restoration. The objective of this grant is to underline the importance of preservation and restoration of film heritage through transnational collaboration of film institutions. After a selection by a jury of film professionals, the 2023 joint restoration grant has been awarded to the Hungarian film A halál után (1920), directed by Alfréd Deésy. This is a rare surviving example of the ghost and fantasy movies that rose to prominence in the early European cinema. There is only one known remaining copy of the film and this features richly tinted images. Adapted from a novel written by Phantom of the Opera author Gaston Leroux, the film will be presented in a new 4K edition.

Thanks to the work of ACE and its members in preparing a rich programme of newly restored films each year, A Season of Classic Films is gaining increased exposure and recognition. One prominent example is the collaboration between ACE and ARTE for the development of ArteKino Classics. Now presenting its second edition, the programme invites a young European audience to (re)discover both popular classics and films that broke new ground in cinematography and social discourse.

ARTE licenses feature films from this catalogue, complemented by additional titles selected in close consultation with ACE, and makes them available on the ARTE TV broadcast and streaming platform. This ACE-ARTE joint endeavour, which will run at least until 2025, makes European film heritage and cinema history more visible and accessible to greater audiences.

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).

We hope that this catalogue will once again inspire collaborations between film archives and film programmers around the world and will provide long-term visibility for these restored films to promote interest in our shared film culture and its history.

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
- Jugoslovenska Kinoteka - Arhiv Jugoslovenske Kinoteke / Yugoslav Cinematheque - Yugoslav Film Archive, Belgrade
- Centre national du cinéma et de l’image animée - Direction du patrimoine cinématographique, Bois d’Arcy
- Fondazione Cineteca di Bologna
- Cinémathèque royale de Belgique / Koninklijk Belgisch Filmmuseum, Brussels
- National Film Institute Hungary – Film Archive, Budapest
- Irish Film Institute, Dublin
- DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt
- Cinemateca Portuguesa-Museu do Cinema, Lisbon
- Slovenska kinoteka / Slovenian Cinematheque, Ljubljana
- Filmoteca Española, Madrid
- La Cinémathèque française, Paris
- Národní filmový archiv, Prague
- Киноотека 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 Qendror Shtetëror i Filmit / Albanian National Film Archive, Tirana
- Museo Nazionale del Cinema, Turin
- Hrvatski državni arhiv – Hrvatska kinoteka / Croatian state archive – Croatian cinematheque, Zagreb
Films and compilation programmes
A halál után

AFTER DEATH
FICTION / HUNGARY / 1920

Director: Alfréd Deésy.
Producer: Deésy Film.
With: Kamilla Hollay, Gyula Mészáros, Frigyes Tanay, Gida Lázár, Mór Ditrói, Mia Monthy, László Dezsőffy.
Screenplay: Jenő Kiss, based on the novel L’Homme qui revient de loin (1917) by Gaston Leroux.
Cinematography: Ferenc Arany.
Physical characteristics of first release: 35mm, 1630m, tinted, silent, Hungarian intertitles.
Film copy screened during A Season of Classic Films: World premiere restoration. 4K, DCP, 60’, French and Dutch intertitles.
Subtitles: English, Hungarian.
Copyright: public domain, National Film Institute Hungary – Film Archive for restored copy.
To programme this film: please contact Ms. Tamara Nagy, nagy.tamara@nfi.hu.
Motion pictures with stories related to magic and transcendental worlds were very popular in early Hungarian film production, but unfortunately only a few of the 42 silent films made in this genre have survived. *After Death* is one of them and is an example of mystery ghost films, which can be considered as forerunners of today’s fantasy fiction films. The film is a love story with crime and suspense whilst maintaining a vivid portrayal of social conditions of this era. The scenes showing the spiritualist séance reveal a lot about attitudes towards transcendental thoughts, fantasy, and spirituality at the beginning of the 20th century.

*After Death* was adapted from the novel *L’Homme qui revient de loin* by the French author Gaston Leroux, whose detective and fantasy fiction works have been the subject of tens of film adaptations from the 1910s to nowadays, the best known of all being *The Phantom of the Opera (Le Fantôme de l’Opéra)*. *L’Homme qui revient de loin* was first adapted for the big screen by Gaston Ravel in 1917 immediately after its publication. In 1950, a remake was directed by Jean Castanier featuring Maria Casarès, and it even became a successful French TV series in 1972. Leroux’s works were very popular in Hungary and the novel *L’Homme qui revient de loin* was translated in Hungarian and published in 1920, prompting an immediate adaptation to film by Alfréd Deésy in the same year. Alfréd Deésy was one of the most prolific Hungarian filmmakers of the era, and the heroine, Kamilla Hollay, was a well-known star in Europe.

The only known remaining copy of *After Death* was identified in the collection of Cinémathèque royale de Belgique in 2006, and had not yet been restored. The richly coloured film is preserved with French and Dutch intertitles, and although the copy is incomplete, the story is easy to follow.

As part of *A Season of Classic Films*, the film will be offered in a new 4K restoration, with the support of the EU Creative Europe MEDIA programme. The restoration will be carried out in-house at the NFI Filmlab in Budapest. Digital copies of the restored film will be shared among the partner archives to enable better accessibility and preservation.
A remarkable documentary portrayal of 80 years of the women’s movement in Italy.

Starting from the brutal fascist attack on the Roman pirate station Radio Donna during a Housewives’ Collective broadcast in January 1979, the film explores the background of the Italian women’s movement through rarely seen archival footage and interviews. Scholten speaks to women who were actively fighting against political, religious and social oppression. The film covers many topics in an accessible way: the divide between feminists and women in the peasant and labour movements at the beginning of the century, feminism and fascism in the interwar period, resistance to fascism and the partisan struggle, the so-called “women’s issue” in the major left-wing parties after the war, and second-wave feminism.

In a moment when gender equality is still out of reach for many, Donna: Vrouwen in Verzet gives hope and inspiration. It also helps to highlight the often forgotten or overlooked contributions of women throughout the history of film.

As part of its advocacy for more attention to the role of women in cinema for decades, Eye Filmmuseum initiated several projects - including this one - to help (re)write a more inclusive film history. In collaboration with the Dutch Institute for Sound and Vision and with the support of A Season of Classic Films, a new restoration of the film was created using the original negative material.
In Athens, a radical female journalist and a former stage actor share their lives against the backdrop of the regime change, right after the fall of the military dictatorship and the first legislative elections in 1974. The film provides a portrait of a new generation of professional women who fought for changes both in politics and in their personal lives.

Filmmaker and writer Frida Liappa (1948-1994) was arrested for her political activism during the dictatorship when she was a university student. After completing her studies in literature in Athens and later, in cinema in London, Liappa became a member of the editorial board of the magazine *Contemporary Cinema* and published several poetry collections. Due to her bravery in the face of difficult subject matters and her distinct artistic style, she is considered one of the most important Greek female filmmakers.

**Director:** Frida Liappa.
**Producer:** Telecin EPE.
**With:** Nena Menti, Dimitris Poulakakos, Betty Arvaniti, Kostas Baladimas, Irini Koumarianou, Stamatis Fasoulis, Yvonn Maltezou.
**Screenplay:** Frida Liappa, Giorgos Korras.
**Cinematography:** Nikos Smaragdis.
**Cinematography Assistant:** Filippos Koutsafis.
**Music:** Giorgos Papadakis.
**Editing:** Takis Giannopoulos.
**Physical characteristics of first release:** 35mm, 45’, 1.66:1, B&W, mono sound, Greek.
**Film copy screened during A Season of Classic Films:** World premiere restoration. 4K, DCP and ProRes 45’, Greek. **Subtitles:** English, French. **Copyright owner:** Kyriakos Angelakos.

To programme this film: please contact Ms. Phaedra Papadopoulou, phaedrapap@tainiothiki.gr and Ms. Electra Venaki, evenaki@altcine.com.

**A love story set in the crucial transitional political period of the 1970s Greece.**

I REMEMBER YOU LEAVING ALL THE TIME
FICTION / GREECE / 1977

Μια ζωή σε θυμάμαι να φεύγεις
[Mia zoi se thimame na fevgis]
Boom Boom

FICTION / SPAIN / 1990

Sofia and Tristán, heartbroken from their previous relationships, live their parallel existences in the same building until one day their worlds collide.

Director: Rosa Vergés.
Producers: Benoît Lamy, Rosa Romero / Arsenal Films, Lamy Films.
With: Victor Lazlo, Sergi Mateu, Fernando Guillén Cuervo, Àngels Gonyalons, Pepe Rubianes.
Screenplay: Jordi Beltran, Rosa Vergés.
Cinematography: Josep M. Civit.
Music: Alain Pierre.
Editing: Susana Rossberg.
Physical characteristics of first release: 35mm, 92’, 1:85, colour, Catalan and Spanish.
Film copy screened during A Season of Classic Films: New digitisation. 4K, DCP, 92’, Catalan and Spanish.
Subtitles: English, French.
Copyright: Rosa Vergés.
To programme this film: please email Mr. Josep Calle, josepcalle@gencat.cat.

This romantic comedy was shot on streets and popular venues of Barcelona’s city centre, especially in the Raval neighbourhood where Filmoteca de Catalunya is currently located.

In addition to a touching story, the film also serves as an important visual document of urban life in the Catalan capital before the large-scale redevelopments carried out in preparation for the 1992 Olympic Games.

The film was selected for the International Film Critics Week of Venice Festival in 1990 and it received the 1991 Goya Award for the best directorial debut.
A classic Yugoslav black wave film.

After Serbia’s liberation in World War II, a young man, Ivo, enthusiastically participates in the reconstruction of the country. Full of ideals, Ivo follows the instructions of his communist fellows to separate from Milica, daughter of a prominent lawyer, and he gets involved in the newly formed partisan security service. Confronted by the lack of ethics of some of his comrades, Ivo grows increasingly resentful and disillusioned.

The film was notably attacked by critics during its premiere at the Pula Film Festival but went on to be screened at the 30th Venice International Film Festival, where it received the CIDALC award. In 1971, Dušan Makavejev selected the film for the first Belgrade International Film Festival – FEST within the section ‘Confrontations’.

The Ambush is regarded as the first critical film about war and revolution to reject previous stereotypes of the partisan film genre and to explore how the cruelty of ideology can gain supremacy over the principles of humanity. The film highlights the complex issues that take root within a culture of dogmatism and the everlasting conflict between individual ethics and social conformity.

Although the film was not officially banned, the surrounding controversy and commentary hindered its commercial distribution opportunities.

Extraordinary black and white cinematography, stunning performances, and almost documentary-style directing deservedly elevated The Ambush to the highest ranks of Yugoslav classic cinema.
La Sultane de l’amour

THE SULTANA OF LOVE
FICTION / FRANCE / 1917

The tale of the tormented love of Princess Deoulah and Prince Mourad.

Sultan Malik is an impatient and bloodthirsty tyrant who sends messengers all over the country in search of his future bride. Against her will, Princess Deoulah is selected to become the ‘Sultana of Love’. She fiercely and creatively resists the advances of the violent sultan while struggling with a secret love for Prince Mourad, who once saved her from drowning. Many adventures, fortunate coincidences, and a bit of magic will be needed to bring the lovers together.

The Sultana of Love marked the revival of the French cinema at the end of the First World War. Conceived as a spectacular production to counter the popularity of American cinema, the film was shot in Nice and its surroundings to recreate the oriental atmosphere of this tale of a thousand and one nights.

Following the film’s success gained during its black and white release in 1919, the film was reissued in 1923 in a tinted and stencil coloured version, which accentuates the enchanting film sets and costumes. This version of the film, presented in framework of A Season of Classic Films, is among the earliest colour films of the French cinema.

Directors: René Le Somptier and Charles Burguet.
Producer: Films Louis Nalpas.
Screenplay: Louis Nalpas based on Franz Toussaint’s novel
Cinematography: Albert Duverger and Georges Raulet.
Set decorators: Marco de Gastyne and Gaston Albert Lavrillier.
Costumes: Edouard Souplet.
Physical characteristics of first release: The film was first produced in 1917 in 35mm, 2400m, 1:37, B&W, silent, French intertitles. The film was reissued in 1923 in a shorter version of 1800m (88’ at 18fps), tinted and stencil coloured version, which is the one restored by the CNC.
Film copy screened during A Season of Classic Films: new restoration. 4K, DCP, 88’, French intertitles.
Subtitles: English.
Copyright: Collection Cinémathèque française/Restoration CNC.
To programme this film: please email eric_le_roy@cnc.fr.
Among the most important Italian directors, Pietro Germi always eluded and disoriented critics, which might explain why his legacy is often underestimated. Before gaining universal acclaim with his satirical comedies *Divorzio all’italiana* (1962 Oscar for Best Original Screenplay) and *Signore & Signori* (Palme d’Or at Cannes in 1966), Germi made a last tribute to the neorealist tradition with *Il ferroviere*. The film was not only critically acclaimed, but was also a great success, in small towns even more than in big cities, owing to its sincere and passionate portrait of the Italy of the 1950s.

*Il ferroviere* depicts the changing life of train driver Andrea, who is gradually losing his professional and social position, while provoking the disintegration of his own family. Through the depiction of popular and proletarian lives in a fast-evolving society, Germi faces the timeless issue of miscommunication between the members of a family and the effects of the typical patriarchal power structure.

**Director:** Pietro Germi.
**Producer:** Carlo Ponti for E.N.I.C. Ponti-De Laurentiis.
**With:** Pietro Germi, Luisa Della Noce, Sylva Koscina, Saro Urzì, Carlo Gignfré, Renato Speziali, Edoardo Nevolia, Riccardo Garrone, Antonio Acqua.
**Screenplay:** Alfredo Giannetti, Luciano Vincenzoni, Pietro Germi.
**Cinematography:** Leonida Barboni.
**Music:** Carlo Rustichelli.
**Editing:** Dolores Tamburini.
**Physical characteristics of first release:** 35mm, 118’, B&W, sound, Italian.
**Film copy screened during A Season of Classic Films:** world premiere restoration. 4K, DCP, 118’, Italian.
**Subtitles:** English.
**Copyright owner:** Surf Film.
**To programme this film:** please contact Mr. Andrea Meneghelli, andrea.meneghelli@cineteca.bologna.it.
Malpertuis

THE LEGEND OF DOOM HOUSE
FICTION / BELGIUM – FRANCE – WEST GERMANY / 1973

Director: Harry Kümel.
Producers: Pierre Levie, Paul Laffargue, Ritta Laffargue.
With: Orson Welles, Susan Hampshire, Michel Bouquet, Mathieu Carrière, Jean-Pierre Cassel, Dora van der Groen, Charles Janssens, Sylvie Vartan.
Screenplay: Jean Ferry, based on the novel by Jean Ray.
Cinematography: Gerry Fisher.
Music: Georges Delerue.
Editing: Richard Marden (English and French version) and Harry Kümel (Dutch version).
Physical characteristics of first release: 35mm, colour, sound.
The film was released in English, French and Dutch versions. The first screening of the film was the English version of 99” during the 1972 Cannes Film Festival.
Film copy screened during A Season of Classic Films: world premiere restoration.
Subtitles: French and English.
Copyright owner: Memento Productions, Françoise Levie, info@mementoproduction.be.
To programme this film: please email access@cinematek.be.

A magical realism film brings the fallen gods of Olympus together in an old house somewhere in Flanders.

At the end of the nineteenth century, a young sailor named Yann arrives unconscious to Malpertuis, a strange mansion in a forgotten neighbourhood of a Flemish port city. Here, his uncle Cassavius (played by Orson Welles) collects stuffed animals and hosts mysterious guests. Cassavius is dying, with an enormous fortune to bequeath. His mysterious will and testament threaten to turn all Malpertuis dwellers into prisoners.

Malpertuis combines a stunning visual artwork and extraordinary poetry with a brilliant cast. Based on the eponymous novel by prolific Belgian writer Jean Ray, this elaborated and unconventional movie blurs the boundaries between dream and reality, and explores the complexities of identity, memory, and human condition.

After its initial release in English and its presentation in Cannes in 1972, director Harry Kümel re-edited a longer Dutch version of the film. The latter is presented in a new restoration by the Belgian National Film Archive as part of A Season of Classic Films.
A young woman is taken off to jail, even though the real culprit is her fiancé. Blinded by love, she escapes from prison with the help of the prison doctor, only for one night, to see her lover again.

Produced at the end of the silent movie era, Pál Sugár masters the style of the period, including lighter camera movements, intensive close-up shots, and lyrical contrasts of light and shade. A mixed German and Hungarian celebrity crew appear in this international production, including El’ Dura, in the role of the Malay dancer, a popular performer in the German revues, and Hans Adalbert Schlettow, best known for his roles in Fritz Lang’s films. Initially, the Hungarian censor refused to permit screenings due to the film’s erotic references, thus audiences in Hungary only saw it following its success in Germany.

Filmarchiv Austria identified the only surviving nitrate film print in their collections and loaned it to the National Film Institute Hungary – Film Archive (NFI) for the restoration. NFI will restore and present the reconstructed (incomplete) copy in 4K with the support of A Season of Classic Films.

**Rabmadár**

**SLAVE BIRD**

FICTION / HUNGARY – GERMANY / 1929

The tale of an eventful night of love and betrayal.

A young woman is taken off to jail, even though the real culprit is her fiancé. Blinded by love, she escapes from prison with the help of the prison doctor, only for one night, to see her lover again.

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The Outcasts

FICTION / IRELAND / 1982

Director: Robert Wynne Simmons.
Producer: Tony Dollard.
With: Mary Ryan, Mick Lally, Cyril Cusack, Don Foley, Brenda Scallon, Tom Jordan.
Screenplay: Robert Wynne Simmons.
Cinematography: Seamus Corcoran.
Music: Stephen Cooney.
Editing: Arthur Keating.

Physical characteristics of first release:
35mm, 104’, colour, sound, English.
Film copy screened during A Season of Classic Films: world premiere restoration. 4K, DCP, 104’, English.
Subtitles: English SDH.
Copyright owner: Robert Wynne Simmons.
To programme this film: please contact Ms. Sunniva O’Flynn, soflynn@irishfilm.ie.

An Irish folk horror tale.

Set in rural pre-famine Ireland, a time when poverty and magic were accepted as facts of life, this is the haunting tale of a young woman’s discovery of her own powers and her passage into a mystical world of imagination and beauty. The film tells the love story of an outcast fairy, fiddler, and shaman known as Scarf Michael (Lally) and a partially paralysed young woman, Maura (Ryan) who is mocked by her friends and family. Accused of witchcraft, she is forced to employ magic as protection against her violent exclusion from the community.

Wynne combines elements of horror, comedy, and inescapable tragedy with moments of supernatural beauty to produce an intelligent and visually stunning directorial debut.

The Outcasts is one of the first films made with funding from the Irish Film Board and therefore marks the beginning of a state-funded Irish film industry in the 1980s. It is also a rare early example of Irish folk horror, a genre which has recently increased in popularity across Europe. Unscreened for many years, as it has not been available digitally, it is a much discussed but rarely seen film. The film won an award at the Festival of Fantasy Films in Brussels in 1984 and is an ambitious piece of work, ready for rediscovery.
Der Reigen
THE MERRY-GO-ROUND
FICTION / GERMANY / 1920

After being thrown out of her family house, Elena (Asta Nielsen) starts a life of tormented relationships and sexual encounters.

Director-Producer:
Richard Oswald.

With: Asta Nielsen, Conrad Veidt, Eduard von Winterstein.

Screenplay: Richard Oswald, based on the book by Arthur Schnitzler.

Cinematography: Carl Hoffmann, Axel Graatkjær.

Art Direction: Hans Dreier.

Physical characteristics of first release: 35mm, 2.025m, B&W, silent, German intertitles.

Film copy screened during A Season of Classic Films: world premiere restoration and new music. 4K, DCP, approx. 90’, German intertitles.

Subtitles: English.

Copyright: DFF / Beta Film.

To programme this film: please contact Mr. Markus Wessolowski, wessolowski@dff.film.

This film is the first of many adaptations of the book Reigen, which examines the sexual morality and class ideology of its day through a series of ten dialogues. Each segment introduces people from different backgrounds and offers observations about how sexual contact can transgress class boundaries. Provocative for its time, it continues to inspire the creation of theatre plays and films one hundred years later.

The 1920 film adaptation is directed by Viennese Richard Oswald, one of the most enigmatic and influential personalities of German-language cinema. He made around 120 feature films, in a broad variety of genres, mostly produced in Berlin and Vienna but also a few in France and the USA, after he fled Nazi Germany. This film features a prominent cast, including the Danish diva Asta Nielsen, and Conrad Veidt, who is well known for his second roles in classics such as Casablanca and The Cabinet of Dr. Caligari.

In the context of A Season of Classic Films, DFF will present this film in a premiere restoration with a new music score.
Documentary about the destruction of a Portuguese village to construct a dam.

The film is named after Vilarinho da Furna, a village that existed in Terras de Bouro region of Northern Portugal. Although emigration, compulsory military service, and demographic growth were producing some changes in the region in the late 1960s, the local community largely preserved its unique ways of pastoral life. However, everything changed in 1969, when the government decided to build a monumental dam in the area, which resulted in the evacuation and flooding of the village. This project was the tipping point which put an abrupt end to a social system that had persisted for generations. The film documents the community’s fight against the crushing speed of industrialisation.

It is the first feature film by António Campos, who developed a significant body of anthropological and ethnographic film work. Campos’ films portray the deep transformations of the Portuguese countryside at the time, but are rarely shown today, despite covering current relevant issues such as economic crisis, environmental sustainability, and landscape and urban planning.

Vilarinho das Furnas

Director-Producer: António Campos.

With: Aníbal Gonçalves Pereira (narrator), Joaquim Manuel (credited as Quiné), Fernando Cruz, Jorge Pereira, Glória.

Screenplay: António Campos, based on an idea by Paulo Rocha and on the ethnography book “Vilarinho das Furnas - aldeia comunitária” (1948) by Jorge Dias.

Sound: Alexandre Gonçalves.

Physical characteristics of first release:
16mm, 77’, B&W, sound, Portuguese.

Film copy screened during A Season of Classic Films: new restoration.
2K DCP, 77’, Portuguese.

Subtitles: English, French, Spanish.

Copyright: Cinemateca Portuguesa-Museu do Cinema.

To programme this film: please contact Ms. Sara Moreira, acesso@cinemateca.pt.
This film programme puts together six TV mini-series (of approximately 30 minutes each), presenting artisans and folk musicians from remote parts of Serbia. It features locals who surprise us with their vitality and innovativeness. Every story within the series is accompanied by a musical commentary by the famous Yugoslav rock band of the Vranešević brothers, creating a bridge between modernity and folk traditions.

In 1970s, film liberalisation in Yugoslavia was hindered and consequently, several prominent film directors of the Yugoslav film new wave, such as Dušan Makavejev and Želimir Žilnik, left the country to continue their creative work. Through this work for Radio Televizija Srbija, Slovenian filmmaker Karpo Ačimović Godina found a different creative approach to remain loyal to his social and political commitment by focusing on people and their local cultures.

Director: Karpo Ačimović Godina.
Producer: Radio televizija Srbije, Vera Margitić.
Screenplay: Mihailo Blečić and Momčilo Šundić.
Cinematography-Editing: Karpo Ačimović Godina.
Music: Peđa Vranešević, Mladen Vranešević.
Physical characteristics of the first release: 16mm, six episodes of approximately 30’ each, 1:1.37, colour, sound, Serbian.
Film copy screened during A Season of Classic Films: world premiere restoration. 4K, DCP, 180’, Serbian.
Subtitles: English.
Copyright: Radio televizija Srbije (danijela.dodic@rts.rs) and Karpo Ačimović Godina (karpo1943@gmail.com).
To programme the restored film copy: please contact Mr. Ivan Nedoh, ivan.nedoh@kinoteka.si.

A testimony of folk traditions and music.
In the early 20th century, in a small Spanish village, Juan Castilla lives in impoverished conditions on a farm with his wife Acacia, their son, and his blind father. The weather conditions cause the loss of the harvest. Feeling hopeless, Juan fights violently with the landowner and he is sent to prison. In these extreme circumstances, Acacia emigrates along with many other villagers to escape hunger and misery. Three years later, the paths of Acacia and Juan will cross again.

La aldea maldita has been praised for being an exemplary silent Spanish drama, in particular for its dazzling cinematography and editing style. The film unnervingly depicts some of the consequences of the patriarchal society, including the impacts of depriving women of decision-making power and the absurd legitimisation of violence against them.

Following the success of the film, Florián Rey directed a sound remake in 1942. The original film from 1930 was produced both with and without synchronised sound, but only its silent version survives today, albeit in a fragmented form. In 2020, a new restoration was produced and a music score was commissioned to make this film accessible to contemporary audiences.
Lucerna
THE LANTERN
FICTION / CZECHOSLOVAKIA / 1925

A love story based on a classical Bohemian theatre play.

Lucerna is the first film adaptation of the eponymous theatre play by Alois Jirásek, one of the most frequently staged dramas in Czech theatres. The plot is about a young man who is in love with his foster daughter. The play had already an iconic status in the 1920s, which is one of the main reasons why the film stars the most ambitious ensemble of prominent actors and crew members of the time.

The film’s storyline follows the 1905 original play quite closely and thus transmits most of its supernatural, class conscious, and social motifs. Contemporary readings of this story of the struggle for love and emancipation in an 18th century Czech village may also bring the viewer’s attention closer to the main non-human actor of the film – a century old linden tree and the magical powers this tree represents.

For this presentation, Národní filmový archiv, Prague, will premiere a beautiful tinted and toned reconstruction of the original film.

Director: Karel Lamač.
Producer: Poja Film.
With: Theodor Pištěk, Anny Ondráková, Karel Lamač, Andula Sedláčková.
Screenplay: Karel Lamač.
Cinematography: Otto Heller, Svatopluk Innersmann.
Physical characteristics of first release: 35 mm, 84’, 1:1.33, B&W and tinted-toned versions, silent, Czech intertitles.
Film copy screened during A Season of Classic Films: world premiere restoration with new music. 2K DCP and 35mm restored copies, 57’, Czech intertitles.
Subtitles: English.
Copyright: Národní filmový archiv, Prague.
To programme this film: please contact Mr. Juraj Machálek, juraj.machalek@nfa.cz.
In a city destroyed by an earthquake, a young woman tries to reconcile with her tragic memories.

This year marks the 60th anniversary of the devastating earthquake that reduced the city of Skopje to rubble in 1963. This catastrophic event had a significant impact for the socio-political milieu of the region and marked an extraordinary international collaboration to support the impacted citizens and communities. Despite being in the peak of cold war, military crews from about 90 countries, including the USA and Soviet Union, joined forces to re-build the city and provide first aid to its population. Starting a year after the earthquake, the so-called Solidarity Meetings brought together famous artists, like Pablo Picasso and Charles Aznavour, in Skopje to honour the victims but also to commemorate and further support the global solidarity action that enabled the city’s reconstruction.

The fiction film *Memento* poignantly portrays these historical events, the collective memory of the catastrophic earthquake, and the reconstruction of the trauma in an attempt to make sense of it. The storyline follows the brief encounter of local student Jana and German music conductor Willy Muller, on the day before the earthquake. Three years later, Muller returns to Skopje to participate in the Solidarity Meetings and tries to meet her again. Their subsequent discussions offer a reflection on memory, loss and healing.
The Sea features some of the most popular actors in Bulgarian cinema, including Stefan Danailov, Severina Teneva, and Itschak Fintzi.

In 2023, the Bulgarian National Film Archive will celebrate the 90th birthday of legendary Itschak Fintzi. During his long and productive career, Fintzi performed in various European films in countries such as Germany, Italy, France, and Hungary. The restoration of this film will be a tribute to his work.

The youthful romance between Zhana and Tony is put to the test after a fatal car accident.

The Sea
FICTION / BULGARIA / 1967

Director: Peter Donev.
Producer: Maria Gamova / Studio for fiction films – Sofia.
With: Stefan Danailov, Severina Teneva, Itschak Fintzi.
Screenplay: Georgi Branev.
Cinematography: Boris Yanakiev.
Music: Kiril Donchev.
Editing: Dimitrichka Zlateva, Donka Stambolieva.
Physical characteristics of first release: 35mm, 58', 4:3, B&W, sound, Bulgarian.
Film copy screened during A Season of Classic Films: world premiere restoration. 2K, DCP, 58', Bulgarian.
Subtitles: English.
Copyright: Filmautor.
To programme this film: please contact Mr. Rosen Spasov, spasov@bnf.bg, +359 894632065.
Although Georg af Klercker is now overshadowed by cinema giants of the golden silent era like Victor Sjöström and Mauritz Stiller, he was in fact one of Sweden’s greatest directors in the 1910s. Between 1915 and 1918, he directed some thirty films, including farces and melodramas, for the renowned Hasselblad production company. During these few prolific years, he made a series of visually and emotionally impressive films, which provide a rich source of material for those interested both in Swedish silent films and the European influences on them.

Fången på Karlstens fästning is a riveting suspense story where count de Farber sets off to Sweden to buy the formula for a new kind of explosive. When the inventor refuses to sell, the Count resorts to harder measures to get his hands on the information. The film includes several impressive views of Göteborg, with its thrilling beginning taking place with Karlsten Fortress as background.

A thrilling drama about a sought-after bomb formula and a young maiden imprisoned at the Karlsten Fortress.

Greed, adventures and passionate love across the Baltic Sea.

Rex Ronney, a Brazilian writer, infiltrates a gang of alcohol smugglers in the Gulf of Finland as a source of inspiration and research for his next novel. In the midst of his adventures, Rex will also find love.

Waves of Passion is a remarkable yet relatively little-known chapter in the Estonian film history that belongs to the short-lived golden age of interwar cinema. Being Estonia’s first international co-production, and undoubtedly one of the biggest film projects of the era, it attests to the potential of this budding film industry before it collapsed under the Great Depression. The film stars the much-celebrated Slovenian actress, Ita Rina, at the peak of her career.

A Season of Classic Films will support the 6K digitisation of the only known surviving copy of the film, a nitrate print held at the National Archives of Estonia, which will be combined with the partial soundtrack preserved at the Danish Film Institute.
A group of orphan boys plot to get rid of their fascist orphanage director and cruel housemaster during World War II.

As all over Albania, the fascist occupation is also felt in a prison-like orphanage in Tirana. The orphanage director forces the young boys to clean anti-fascist slogans written from time to time on walls around the city. The children feel indignant at this forced mobilisation and begin to look with suspicion at every action of the director. They finally rebel against the corrupt school system, the fascist oppression, and constant manipulation.

Produced at the height of communism in Albania, the film Red Poppies on the Walls glorifies the communist fight against fascism. Despite any propaganda undertones, Red Poppies on the Walls is a beautiful and popular Albanian movie. Directed by prominent filmmaker Dhimitër Anagnosti, it features some of the finest actors of the time and is complemented by a remarkable cinematography and wonderful original music by celebrated film composer Kujtim Laro. A new 4K restoration by the Albanian National Film Archive will do justice to this outstanding film.
The story of a love triangle between cinema, dreams and life.

Martino is working as night watchman at the National Cinema Museum in Turin and is secretly in love with Amanda, a waitress at a nearby fast-food restaurant. When Amanda gets in trouble, Martino offers her shelter in the secret corners of the museum.

The time comes for Amanda to choose between her timid and cinephile protector and Angelo, her adventurous boyfriend. Dopo Mezzanotte tells the tale of a love story in the iconic setting of the Mole Antonelliana, where reality is transcended by the magic of cinema.

Director: Davide Ferrario.
Producer: Davide Ferrario per Rossofuoco.
With: Francesca Inaudi, Giorgio Pasotti, Fabio Troiano, Francesca Picozza.
Screenplay: Davide Ferrario.
Cinematography: Dante Cecchin.
Music: Banda Ionica (Marlene Kuntz), Daniele Sepe, Fabio Barovero.
Editing: Claudio Cormio.

Film copy screened during A Season of Classic Films:
New digitisation. 2K, DCP, 90’, Italian.
Subtitles: English, French.
Copyright: Rossofuoco, info@rossofuocofilm.it.
To programme this film: please contact Ms. Anna Sperone, sperone@museocinema.it.
Educational Shorts on Traffic Safety
FICTION / YUGOSLAVIA / 1963

Director: Nikša Fulgosi.
Producer: Zora Film.
With: Vlado Kovačić, Nedim Omerbegović, Boris Pavlenić, Nevenka Stipančić (Beware of the Bottle); Domagoj Živković, Vlado Benedig, Željko Cerić (Comradeship on the Road); Branko Mrvac, Raoul Gedalja, Jagoda Metikoš (Dangerous Games).
Screenplay: Nikša Fulgosi.
Cinematography: Hinko Šarinić.
Music: Lidija Jojić.
Editing: Lida Braniš.
Physical characteristics of first release: 35mm, Academy ratio, B&W, optical sound, Serbo-Croatian.
Duration: 17’ (Beware of the Bottle), 13’ (Comradeship on the Road), 13’ (Dangerous Games).
Film copy screened during A Season of Classic Films: world premiere restoration, 2K, DCP, 43’, Serbo-Croatian.
Subtitles: English.
Copyright: Croatian State Archives – Croatian Cinematheque.
To programme this film: please contact Mr. Dinko Majcen, Head of the Croatian Cinematheque, dinko@arhiv.hr.

Three surprising educational shorts by the eccentric director, screenwriter and TV personality Nikša Fulgosi.

The most ambitious projects by Nikša Fulgosi (1919-1996) got cancelled even before reaching the audience. His only feature, Mala Jole (Little Jole) from 1955, an anarchistic, proto-feminist comedy about a young captainess of a fishing vessel, ended up being the only Croatian film whose production was stopped by censors before its completion, and his provocative 13-episode educational TV series on sexuality was taken off the air after the second episode in 1978.

This triple bill features some of his educational shorts on traffic safety, commissioned by the Ministry of Interior, which include various genre clichés, stunts, flashbacks, and ironic dialogues to pass the educational message in an unforgettable way.

OPASNE IGRE (Dangerous Games).
Inspired by the teen rebel genre popular at the time, this film portrays a boy peer pressured into taking a wild ride in a stolen car that leads to tragic consequences.

DRUGARSTVO NA PUTU (Comradeship on the Road).
With the aim of demonstrating the dos and don’ts of social interaction in traffic, this film tells the story of a driver who takes equal pleasure in helping distressed fellow drivers and in intentionally causing road accidents.

ČUVAJ SE ČAŠICE! (Beware of the Bottle!).
The effect of alcohol on driving behaviour explained through an intense road sequence and its tragic ending.
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