

THE BIRTH OF THE TRAMP A 100 ANNIVERSARY CELEBRATION

Bologna, June 25th-28th, 2014



Arguably one of the “most endearing and the most enduring myth propagated by the motion-picture medium” to say it with the words of Andrew Sarris, Charlie Chaplin’s Tramp character is also probably the most celebrated icon world-wide this year. Cineteca di Bologna and Association Chaplin have organised a three-day event to mark this important anniversary.

The Celebration will begin on **Wednesday June 25th** with the opening of an exhibit of Chaplin works by French artist Léo Kouper who designed all posters for Chaplin’s re-releases from the 50s onward and will include ideas that never made it to the United Artists advertising department. On the evening of the same day Piazza Maggiore will light up with an all-Chaplin cine-concert, four of Chaplin’s most significant early comedies – from the first appearance of his character in front of a movie camera to his memorable rendition of WWI: **Kid’s**

Auto Races in Venice (1914), **A Night in the Show** (1915), **The Immigrant** (1917) and **Shoulder Arms** (1918) will be accompanied by the Bologna Teatro Comunale Orchestra and conducted by Timothy Brock. From **Thursday June 26th** an international conference – over 50 participants have been selected from 20 countries – will re-assess and explore Chaplin’s legacy covering a wide number of topics: *Chaplinitis*, fakes and imitators, and the Tramp’s reception and influence in Europe, India, Japan and China. There will also be papers on The Tramp in art, philosophy, and animation, on Chaplin the filmmaker, Chaplin and music, and Chaplin and the American Counterculture movement. One section will focus on newly discovered gems from the Chaplin Archive. Thursday’s evening show will be an illustrated talk by Kevin Brownlow on Chaplin and World War I. On the evening of **Friday 27th** Jos Houben’s **The Art of Laughter** and Dan Kamin’s **Funny Bones** will be staged at the Arena del Sole Theatre.

Speakers and guests include Mike Leigh, Alexander Payne, Michel Hazanavicius, Claire Bloom, Michael Chaplin and other members of the Chaplin family, David Robinson, Kevin Brownlow and many more... A film marathon and children’s workshops will run parallel to the event. Curated by Cecilia Cenciarelli and Kate Guyonvarch in collaboration with Lisa Haven.



Chaplin at the Essanay Film Manufacturing Company
The 15 months between the release of *His New Job* (February 1st 1915) and *Police* (May 27th 1916) are without doubt one of the most interesting periods of Chaplin’s career. In the 14 comedies made by Chaplin for Essanay we clearly witness the tension of the transformation, the definition of the Tramp character, the experimentation of a new pace and new ideas, the fusion of comedy and pathos still at an embryonic stage. Over the last 15 years Cineteca di Bologna and L’Immagine Ritrovata have brought over 70 Chaplin titles back to the big screen. With the restoration of the Essanay comedies, in collaboration with Lobster Films and Film Preservation Associates, this first phase of the Chaplin Project finally comes to an end.

http://www.cinetecadibologna.it/100charlot_eng
chaplin2014@cineteca.bologna.it



Faraon

Polish New Wave and CinemaScope
Polish cinema came to international prominence with a cinematic movement that flourished during the Fifties and Sixties, expressing a fresh and controversial vision of World War II that set in motion a sort of national therapy session. Staying true to our festival’s fascination with large formats, it was also a golden age for CinemaScope, particularly in black and white. In this selection the radiant personality of Andrzej Wajda stands out, represented by two gems: **Samson** and **Popióły**. Programme curated by Peter von Bagh. Furthermore, a selection of rare animation shorts curated by Elżbieta Wysocka from FilMOTEKA Narodowa – Polish Film Archive.

Samson (1961) by Andrzej Wajda • **Paseżerka** (*Passenger*, 1963) by Andrzej Munk • **Pierwszy dzień wolności** (*The First Day of Freedom*, 1964) by Aleksander Ford • **Pamiętnik znaleziony w Saragossie** (*The Saragossa Manuscript*, 1964) by Wojciech Has • **Popióły** (*The Ashes*, 1964) by Andrzej Wajda • **Lenin w Polsce** (*Lenin in Poland*, 1965) by Sergei Yutkevich • **Faraon** (*Pharaoh*, 1965) by Jerzy Kawalerowicz • **Przygoda z piosenką** (*Adventure with a Song*, 1968) by Stanisław Bareja



The New York Review of Books

Documentaries
A special showcase of past and present social and cultural history – from 4 newly restored Lithuanian documentaries to Peter von Bagh’s socialist utopia to Martin Scorsese’s brand new work, a vivid portrayal of lost journalism.
Le Olimpiadi di Amsterdam (1928) • **Laikas eina per miestą** (*Time Passes through the City*, 1966) by Almantas Griekvičius • **Šimtamečių gados** (*The Dreams of the Centenarians*, 1969) by Robertas Verba • **Langlois** (1970) by Roberto Guerra • **Intervista a Salvador Allende: la forza e la ragione** (1971) by Roberto Rosellini • **Kelionė ūkų lankomis** (*A Trip across Misty Meadows*, 1973) by Henrikas Sablevicius • **Neregių žemė** (*Earth of the Blind*, 1992) by Audrius Stonys • **Natural Resistance** (2014) by Jonathan Nossiter • **The New York Review of Books** (2014) by Martin Scorsese and David Tedeschi • **Socialisme** (2014) by Peter von Bagh



Not Only Films
In addition to screenings, Il Cinema Ritrovato is an exceptional place to experience and share film culture. Every day – through lectures and talks by filmmakers, historians and critics – provides a unique opportunity to deepen and discuss aesthetic, cultural and technical issues. Internationally recognized restoration experts will discuss the challenges behind the new restorations presented during the festival within the framework of the FIAF Restoration Summer School, in collaboration with L’Immagine Ritrovata laboratory. Two workshops, *Views of the Ottoman Empire* and *The Irresistible Fascination of Antiquity*, will be held by international specialists. Last but not least: a Book & Dvd fair and book presentations at the Renzo Renzi library; the Europe Cinemas international seminar for film exhibitors; ACE’s (Association des Cinémathèques Européennes) general assembly; Il Cinema Ritrovato Dvd Awards and much more... Thanks to the collaboration of a group of young cinephiles the festival will be commented on the daily blog cinefilmaritrovato.it.

Finally, and in continuation with the last few years, this year’s festival will offer a larger section dedicated to our youngest cinephiles. Il Cinema Ritrovato Kids includes a very rich calendar of activities: screenings, workshops on animations, games, educational activities, curated by the Cineteca’s year-round educational program *Schermi & Lavagne*.

Il Cinema Ritrovato

Fondazione Cineteca di Bologna and Mostra Internazionale del Cinema Libero

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The programme may be subject to change

Cover: James Dean in *Rebel Without a Cause* (Nicholas Ray, 1955)

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Admission

Evening screenings in **Piazza Maggiore** are free

TICKETS

| | |
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| Cinema Lumière Daily: 10,00 € / 8,00 € * Morning programme: 4,00 € / 3,00 € Reduced * Afternoon programme: 6,00 € / 4,00 € Reduced * | Cinema Arlecchino and Cinema Jolly Daily (Cinema Arlecchino or Jolly): 10,00 € / 8,00 € Reduced * Single-screening morning 3,00 € Single-screening afternoon 4,00 € |
|--|--|

PASS Valid from June 28th to July 5th
Admission to all festival theaters
Access to reserved seating in Piazza Maggiore (up until 10 minutes before the beginning of the screening)

A 20% discount on Edizioni Cineteca di Bologna publications, if purchased at Cinema Lumière or at the Renzo Renzi Library
Discounts in selected restaurants and hotels

80,00 € Full Price (Free festival catalogue and bag) / 40,00 € Reduced *

* Reductions for University Students, over 60.
* In order to purchase the reduced price ticket/pass you shall display a valid student or over 60 card
Please note that the reduced pass does not include the festival catalogue (special price for pass-holders: 5,00 €)

Support Il Cinema Ritrovato!

| | |
|-----------------------------|-----------------------------------|
| FANTÔMAS 180,00 € | CLINT EASTWOOD 500,00 € |
|-----------------------------|-----------------------------------|

Supporters have access to reserved seats in Piazza Maggiore

In order to discover the benefits of the supporters cards please visit our website:
www.cinetecadibologna.it/cinemaritrovato2014

Festival Pass and Supporters Cards can be purchased:
• on-line until June 23rd
• at the Guest Office from June 26th to July 5th from 9 a.m. to 6.30 p.m.
(c/o Renzo Renzi Library, Piazzetta Pier Paolo Pasolini 3b)

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Il Cinema Ritrovato

Bologna June 28th July 5th 2014

XXVIII edition

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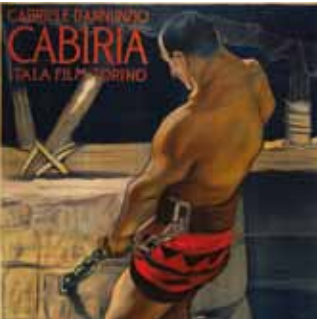
GRUPPO HERA | MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI | Regione Emilia Romagna | C.A. CASATI DI RIFORMA IN BOLOGNA | F. MONTE | Europa Creativa MEDIA

The Cinephiles’ Heaven

The Gates of Heaven are about to open for cinema lovers. In the words of its artistic director Peter von Bagh, Il Cinema Ritrovato is cinephiles’ pure heaven! A marvellous time and space machine launched 28 eight years ago, travelling between Bologna and the rest of the world, taking film buffs on a wonderful journey of staggering aesthetic experiences, historical spectacles, linguistic innovations, untamed classicism, black and white, colour and hand coloured films, sound or silent and accompanied live by the best musicians, film print as well as digital projections. The XXVIII edition of Il Cinema Ritrovato will take place from June 28th to July 5th. 360 films from 1895 till today (all with English subtitles), 5 theatres from dawn till dusk, as well as open air evening screenings in Bologna’s wonderful main square, Piazza Maggiore, and in Cineteca’s courtyard, Piazzetta Pasolini. 8 fulfilling and memorable days to dive into the pleasure of unique screenings, to discover the best prints and digital restorations from the most important film archives and institutions all over the world, to meet the main exponents of film history as well as current cinema. This year the festival will be preceded (from June 25th to 28th) by *The Birth of the Tramp Celebration* organised in collaboration with Association Chaplin/Roy Export Company. A 3 day event and an international conference to celebrate the 100th anniversary of Charlie Chaplin’s iconic character.



The Lady from Shanghai



Cabiria

accompanied live by the Bologna Teatro Comunale Orchestra and conducted by Timothy Brock who has restored Manlio Mazza’s original orchestral score to *Cabiria* as well as the choral overture by Ildebrando Pizzetti. All the 230 silent films screened during Il Cinema Ritrovato will be accompanied by the best recognized performers and composers such as Neil Brand, Antonio Coppola, Daniele Furlati, Stephen Horne, Maud Nelissen, Donald Sosin, John Sweeney and Gabriel Thibaudreau.

Recovered & Restored

At this critical and delicate time in the history of cinema, witnessing the transition from film to digital, this classic section explores restoration and presentation in both formats. A selection of the very best restorations, realised over the past year (and in most cases in recent months) by public and private institutions, will be presented both in 35mm and digital formats. This section offers an extraordinary point of view on technological developments as well as a breath-taking journey through film history.

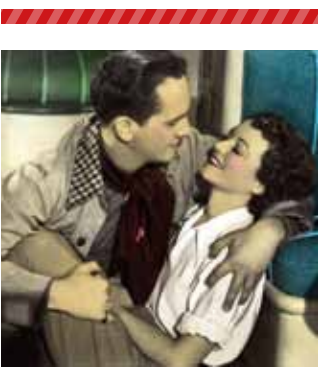
Fantômas (1913) by Louis Feuillade • **Addio giovinezza** (1918) by Augusto Genina • **Das Cabinet des Dr. Caligari** (1920) by Robert Wiene • **Norrullsligan** (1923) by Per Lindberg • **The Epic of Everest** (1924) by Captain John Noel • **The Temptress** (1926) by Fred Niblo • **Why Be Good** (1929) by William Seiter • **La Chienne** (1931) by Jean Renoir • **Les Croix de Bois** (1932) by Raymond Bernard • **Une partie de campagne** (1936) by Jean Renoir • **My Darling Clementine** (1946) by John Ford • **La Paura** (Fear, 1954) by Roberto Rossellini • **Oklahoma!** (1955) by Fred Zinnemann • **Matrimonio all’italiana** (1964) by Vittorio De Sica • **Wutai jiemei** (Two Sisters Stage, 1965) di Xien Jin • **Il buono, il brutto, il cattivo** (1966) by Sergio Leone • **Dragon Inn** (1967) by King Hu • **Sayat Nova** (The Color of Pomegranates, 1968) by Sergei Parajanov

Matrimonio all’italiana



Fantômas

the Austro-Hungarian and Ottoman empires. Finally, our audience will be invited to experience the lost quality of light of carbon projections, during two very special evenings at the Piazzetta Pasolini. Programme curated by Mariann Lewinsky.



A Star is Born

You Never Know Women (1926) • **Beggars of Life** (1928) • **The Man I Love** (1929) • **Other Men’s Women** (1931) • **Night Nurse** (1931) • **The Star Witness** (1931) • **Wild Boys of the Road** (1933) • **Midnight Mary** (1933) • **A Star is Born** (1937) • **Nothing Sacred** (1937) • **The Ox-Bow incident** (1943) • **Yellow Sky** (1948) • **Westward the Women** (1951) • **Good-Bye, My Lady** (1956)

James Dean

Timeless star of the Actors Studio generation and cultural icon, James Dean is the protagonist of this year’s ‘restoration trilogy’: after *Rebel Without a Cause*, the restored version of his only two other films, *East of Eden* (1955) by Elia Kazan and *The Giant* (1956) by George Stevens, will be presented. François Truffaut wrote: “James Dean goes against fifty years of cinema. Every gesture, every attitude, every expression is an affront to the psychological tradition. The acting of James Dean is more animal than human. For this reason it is unpredictable: what will happen next?”.

Rebel Without a Cause

The Golden ’50s: India’s Endangered Classics

One of the most important film heritages in the world. Quantitatively it has no rival, but it urgently needs to be preserved: this programme aims to be a first exploratory step towards recovering the classics of Indian cinema. Shivendra Singh Dungarpur, founder of the Film Heritage Foundation, will take us on the discovery of some masterpieces from the Fifties, years in which the independent Indian state was being formed after the end of British colonialism: on the one hand an idealistic, highly political cinema emerged; on the other a very spectacular one. Keeping with screening customs of the time, original newsreels are placed alongside these wonderful feature films. In collaboration

with the National Film Archive of India and the Films Division – Government of India. Programme curated by Shivendra Singh Dungarpur.

Chandralekha (1948) by S.S. Vasan • **Awara** (The Tramp, 1951) by Raj Kapoor • **Do bigha zameen** (Two Acres of Land, 1953) by Bimal Roy • **Mother India** (1957) by Mehboob Khan • **Pyaasa** (The Thirsty One, 1957) by Guru Dutt • **Madhumati** (1958) by Bimal Roy • **Ajantrik** (Pathetic Fallacy, 1958) by Ritwik Ghatak • **Kaagaz ke Phool** (Paper Flowers, 1959) by Guru Dutt

1914: Cinema of A Hundred Years Ago

Il Cinema Ritrovato’s submarine will once again plumb the depths of cinema from one hundred years ago. A programme, denser than ever, of European and American films from in and around 1914, films about ancient worlds and contemporary conflicts and imperialist films, films on female charm and fashion (such as the unique diva film *Sangue bleu*). As the world commemorates WWI, a particular attention will be devoted to pacifist films – which unfortunately went unheeded, including *Maudite soit la guerre*. Also scheduled, one of the most famous and imitated serials in the history of cinema, Louis Feuillade’s *Fantômas* as well as very rare wartime actuality films about the fall of



I Vampiri

Aquila nera (1946) • **I miserabili** (1948) • **Il cavaliere misterioso** (1948) • **Magia a prezzi modici** (1950) • **La leggenda del Piave** (1952) • **Mosaici di Ravenna** (1953) • **Teodora, imperatrice di Bisanzio** (1953) • **I Vampiri** (1956) • **Beatrice Cenci** (1956) • **L’orribile segreto del Dr. Hichcock** (1962)

Italian Episodes 1952-1968

The Fifties and Sixties: the golden age of Italian comedy (and not just), a large slice of Italian cultural DNA, an experience shared beyond any geographical or social barrier. A period, too, in which the irregular structure of the ‘omnibus film’ imposed itself. Many of the episodes (we wish to consider them individually, regardless of the film of which they were part) are flashes of genius that stay in the memory thanks to their short form, economic rhetoric and striking directness. Programme curated by Paolo Mereghetti and Goffredo Fofi.

I mostri

Marito e moglie (1952) by Eduardo De Filippo • **I sette peccati capitali** “L’invidia” (1952) by Roberto Rossellini • **Totò a colori** (1953) by Steno • **I vinti** (1953) by Michelangelo Antonioni • **Accadde al commissariato** (1954) by Giorgio Simonelli • **Questa è la vita** “Marsina stretta” (1954) by Aldo Fabrizi • **Boccaccio ’70** “Renzo e Luciana” (1962) by Mario Monicelli • **L’amore difficile** “L’avventura di un soldato” (1962) by Nino Manfredi • **Ieri, oggi, domani** (1963) by Vittorio De Sica • **I mostri** (1963) by Dino Risi • **Ro.Go.Pa.G.** “Il pollo ruspante” (1963) by Ugo Gregoretti • **Alta infedeltà** “Scandaloso” (1964) by Franco Rossi • **Storie sulla sabbia** (1964) by Riccardo Fellini • **Controresso** “Il professore” (1964) by Marco Ferreri • **Se permettete parliamo di donne** (1964) by Ettore Scola • **I complessi** “Guglielmo il dentone” (1965) by Luigi Filippo D’Amico • **Capriccio all’italiana** “Che cosa sono le nuvole?” (1968) by Pier Paolo Pasolini • **Tre passi nel delirio** “Toby Dammit” (1968) by Federico Fellini



Razzia in St. Pauli

(Life Begins Tomorrow, 1933) • **Vorstadtvarieté** (Suburban Cabaret, 1935) • **Ein Mädchen geht an Land** (1938)



Rosa Porten

Riccardo Freda A Master of Popular Cinema

Author of some of the greatest successes of the post-war period, but rediscovered thanks to the French critics of the Sixties, revered by generations of film lovers and filmmakers (from Tavernier to Tornatore), Riccardo Freda was a master of action films who always consciously worked in popular genres, taking inspiration from classic literature and silent film. From the more than 40 feature films he directed, we have chosen some great adventure films, lavish sword-and-sandals from the Fifties and a couple of eccentric horror movies. Programme curated by Emiliano Morreale (CSC-Cineteca Nazionale).



La Princesse Mandane

abstract visual associations – as a means of social critique or in order to explore the cinematographic image. Programme curated by Tami Williams.

La Mort du soleil (1921) • **La Folie des vaillants** (1925) • **Antoinette Sabrier** (1928) • **La Princesse Mandane** (1928) • **Ceux qui ne s’en font pas** (1930) • **Autrefois... Aujourd’hui** (1930) • **Un peu de rêve sur le faubourg** (1930)

Cinema at War against Hitler

If Charles Chaplin’s *The Great Dictator* is the most anti-Hitler film (but why reduce it to a negative definition? The most pacifist, humanist, intelligent and moving film to have raised its voice against all dictatorships and intolerances) to have remained in the collective memory, the history of cinema is filled with titles (to be rediscovered) that anticipated with surprising foresight or recounted, until his defeat, the 20th century’s most negative figure. Programme curated by Peter von Bagh.

The Hitler Gang

Hitler’s Reign of Terror (1933) by Cornelius Vanderbilt • **The Great Dictator** (1940) by Charles Chaplin • **Après Mein Kampf, mes crimes** (1940) by Alexandre Ryder • **The Strange Death of Adolf Hitler** (1943) by James Hogan • **Novye pokhozhdenia shveyka** (*The New Adventures of Schweik*, 1943) by Sergei Yutkevich • **The Hitler Gang** (1944) by John Farrow • **The Magic Face** (1951) by Frank Tuttle • **Die Letzte Akt** (1955) by Georg W. Pabst • **The Tramp and the Dictator** (2002) by Kevin Brownlow and Michael Kloft

The 50th Anniversary of Österreichisches Filmmuseum

A journey through the remarkable history of this multi-faceted and influential institution which will include diverse screenings such as Eric von Stroheim’s *The Merry Widow* in Piazza Maggiore as well as Thai filmmaker’s Apichatpong Weerasethakul’s debut film *Mysterious Object at Noon* (2000), restored by The Film Foundation’s World Cinema Project. Co-founder of the Österreichisches Filmmuseum and one of the masters of avant-garde film-making, Peter Kubelka’s ‘projection performance’ *Monument Film* will be one of the highlights of our tribute. Event promoted by the Forum Austriaco di Cultura. Programme curated by Alexander Horwath.



Ureshii koro

Hanayome no negoto (*The Bride Talks in Her Sleep*, 1933) by Heinosuke Gosho • **Ureshii koro** (*Our Happy Day*, 1933) by Hiromasa Nomura • **Nakinureta haru no onna yo** (*A Woman Crying in Spring*, 1933) by Hiroshi Shimizu • **Tonari no Yae-chan** (*Our Neighbour, Miss Yae*, 1934) by Yasujiro Shimazu • **Shunkinsho: Okoto to Sasuke** (*Okoto and Sasuke*, 1935) by Yasujiro Shimazu • **Gubijinso** (*The Field Poppy*, 1935) by Kenji Mizoguchi • **Ojo Okichi** (1935) by Tatsunosuke Takashima • **Hitori musuko** (*The Only Son*, 1936) by Yasujiro Ozu