



On Tour (Aug – Dec 2022) available for your cinema to book.

Cinema Rediscovered is back for its 6th Edition (20 July – 24 July 2022) celebrating the return to cinemas with a selection of restorations and rediscoveries launching a UK wide touring programme supported by BFI awarding funds from National Lottery.

Full Festival line-up: watershed.co.uk/cinema-rediscovered

Information of Cinema Rediscovered strands/films available to book

Book titles from the [Pre-Code Hollywood: Rules are Made to be Broken](#) and [Women's Stories from the Global South \(& To Whom They Belong\)](#) strands under the Cinema Rediscovered on Tour banner and get the following:

- **Assets** (copy, images, trailers, bespoke content such as pre-recorded intros)
- **Competition Prizes** (T-shirts, Posters, etc)
- **NEW! Access to financial support** towards local eventisation, social media, marketing and PR, speakers, etc... Access to guest speakers can be coordinated on request via cinema.rediscovered@watershed.co.uk (subject to availability.)
- **National PR campaign** (Sarah Harvey PR) and MUBI cross promotion*
- **Invitation to Cinema Rediscovered's Reframing Sessions** (20 July) and a reduced Partner Festival Pass (£50) and opportunity to meet the CR & Park Circus teams.

In addition, you can book any of the titles from [Europe Made Hollywood: From Sunrise to High Noon](#) via Park Circus following its launch at Watershed, Home and GFT.

***Optional: offer your audiences a free one month trial from MUBI**, the global streaming service, production company and film distributor.*

Credit Lines / Logos below for each strand; also note that a high res DCP slide and trailer will be supplied for the cinema for the start of your screening.

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Pre-code Hollywood: Rules are Made to be Broken

Bookings: sales@parkcircus.com

Format: DCP (available as combo package)

Assets: [download](#) (stills, season trailer, logos, poster artwork, social media content, and pre-recorded intros and discussion coming soon.)

5 Titles Season Deal: 35% v £75 MG per title + individual £80 DCP combo drive (contains all 5x titles) Cinemas booking 2 or more titles will receive all 5 titles as part of combo DCP. Cinemas booking one title only can do so, confirming terms and delivery cost/method with Park Circus Sales Team.

Additional Support: Thanks to the support of BFI awarding funds from National Lottery, participating venues are able to access our Audience Development Pitch Pot (targeted local social media campaigns, local marketing campaigns, local events, etc...) or to request in person intros by curators.

Contact: cinema.rediscovered@watershed.co.uk (subject to availability) with some brief information about the titles you are booking / nb of screenings and wraparound activity you are planning / costs attached.

Film writers and critics Pamela Hutchinson and Christina Newland present some of Hollywood's most risqué films (all brand new remasters c/o Park Circus and Warner Bros) made before the 1930's Hays code was enforced in *Pre-Code Hollywood: Rules Are Made to be Broken*.

"Listen up, all you dirty rats and hot dames. Let us transport you back to Hollywood's savage years, when the restrictive censorship of the Hays Code wasn't worth the paper it was written on. Before the Hollywood censors decided to enforce the rules around sexuality, violence, drugs and hard living, a group of films we now call the Pre-Codes tested the boundaries by breaking every single one of them. And just as the gangsters and gold-diggers on-screen raised eyebrows by profiting from their nefarious deeds, cinema was enriched by some of the wittiest, wildest and most audaciously enjoyable movies Hollywood has ever made. If you want to see women centre-stage and expressing their own desires, or criminals so charming you'll pray they get away with the loot, step this way...

We're showing brand new restorations of five classic Pre-Codes, from the sparkling *Jewel Robbery* (1932) starring Kay Francis and William Powell in a tale of Viennese gentlemen thieves wreathed in marijuana smoke, to James Cagney and Joan Blondell in the classic crime caper *Blonde Crazy* (1931). Norma Shearer throws herself at bad-boy Clark Gable in *A Free Soul* (1931), while in *Red-Headed Woman* (1932) and *Baby Face* (1933), Jean Harlow and Barbara Stanwyck learn how to get ahead, one notch on their bedpost at a time."

Season co-curators Pamela Hutchinson and Christina Newland.

With thanks to Park Circus and Warner Bros.

Presented by Watershed in collaboration with Park Circus as part of Cinema Rediscovered on Tour with support from BFI awarding funds from The National Lottery and MUBI.



About the curators:

Christina Newland is the lead film critic at the i paper and a journalist on film, pop culture, and boxing at Criterion, Sight & Sound, BBC, MUBI, Empire, and others. She runs an award-winning newsletter, Sisters Under the Mink, on the depiction of women in crime film and TV. Her first book, an anthology entitled *She Found it at the Movies: Women Writers on Sex, Desire and Cinema*, was published by Red Press in 2020. She tweets at @christinalefou.

Pamela Hutchinson is a freelance writer, critic, film historian and curator. She writes for *Sight and Sound*, Criterion, Indicator, the *Guardian* and *Empire* and regularly appears on BBC radio. She is also the editor of *Sight and Sound's* Weekly Film Bulletin, an email newsletter. Her publications include the BFI Film Classic on *Pandora's Box* and *30-Second Cinema* (Ivy Press), as well as essays in several edited collections. In 2021 she delivered the Philip French Memorial Lecture at Cinema Rediscovered. Her site SilentLondon.co.uk is devoted to silent cinema.



[Blonde Crazy PG](#)

Dir: Roy Del Ruth USA 1931 1hr 19mins

Cast: James Cagney, Joan Blondell, Louis Calhern

Format: DCP

A new 2K remaster c/o Park Circus and Warner Bros

Short Copy: James Cagney and Joan Blondell sizzle as they work as a con-artist duo robbing hotel guests where they work.....and trying to keep one step ahead of the law.

Longer Copy:

"Oh, that dirty, double-crossin' rat. I'd like to get my own hooks on him. I'd tear him to pieces."

"When a cheeky bellhop (a young James Cagney, the same year as he made his blistering appearance in *The Public Enemy*) meets a dishy blonde (the effervescent Joan Blondell) and gets her installed in his hotel as a chambermaid through nefarious means, the pair set a criminal scheme into motion. Here's the grift: they entrap and blackmail married men who are caught up to no good. The problem is that they're wide open to being conned by a bigger fish, and Louis Calhern is precisely that fish.

Released under the title 'Larceny Lane' in Great Britain, Cagney and Blondell's fiery and frank chemistry is only made sexier by the uncertainty of their loyalty to each other, both criminally and romantically. Although initially there appears to be a more respectable suitor in the mix (no less than Ray Milland), he, too, shows a penchant for the felonious. In spite of

a rather unexpectedly sweet conclusion, it's pretty obvious no one who made this movie was interested in 'respectability'....whatever that word's supposed to mean. " Christina Newland



[A Free Soul 12A](#)

Dir: Clarence Brown USA 1931 1hr 34mins

Cast: Norma Shearer, Leslie Howard, Lionel Barrymore

Format: DCP

A new 2K remaster c/o Park Circus and Warner Bros

Short copy: Socialite Norma Shearer risks total ruination after a sordid love affair with murderous gangster Clark Gable.

Longer copy:

"It ain't polite, baby, but it's what ya want."

"The divine Norma Shearer stars as an independent-minded young society woman who has been trained by her defence attorney father (Lionel Barrymore) to live without restraint, and who grows trapped in a love triangle between the monied, kind Leslie Howard and the good-for-nothing rogue played by the delightfully evil Clark Gable. Her father, loving but consistently sozzled, successfully defends the gangster against a murder rap, not realising that his beloved daughter is about to embark on a lusty affair with the reprobate.

Penned by iconoclastic gossip columnist Adela Rogers St. Johns and loosely recalling her own upbringing (her father was a real defence attorney too, even once representing disgraced silent star Fatty Arbuckle), A Free Soul is psychologically complex and earnest in spite of its sensationalist leanings: a genuinely open-minded exploration of what happens to nice girls when they fall for the bad boy. Hard." Christina Newland

With thanks to Park Circus and Warner Bros.



[Jewel Robbery 12A](#)

Dir: William Dieterle USA 1932 1hr 8mins

Cast: William Powell, Kay Francis, Helen Vinson

Format: DCP

A new 2K remaster c/o Park Circus and Warner Bros

Short Copy: A lean little ode to drugs, sex, and diamonds starring veteran screen pair William Powell and Kay Francis as a gentleman thief and the posh lady who falls for him.

Longer copy:

“In the morning, a cocktail. In the afternoon, a man.”

“One of the rare Pre-Code films set in Europe, Jewel Robbery is the story of a Viennese lady (the mischievous Kay Francis) caught in the midst of a diabolical jewel heist by a gentleman thief, played by the ever-charming William Powell. Casually wreathing its characters in marijuana smoke and unabashedly mentioning their extramarital affairs, the Warner Brothers tagline for the film teased: ‘He stole her jewels....but that’s not all!’

Francis, terminally bored by her older, wealthy husband, gets a rapturous glint in her eye at the thought of a scandal, nevermind the dangerous flirtation with Powell that ensues. Featuring a cheeky direct address to camera and a joyfully sinful conclusion, this was the fifth of seven film outings for the crackerjack pairing of Kay Francis and William Powell. At a bite-sized 70 minutes, this heist caper is the kind of sultry amuse-bouche that leaves you wanting more in the best way.” Christina Newland.



[Red-Headed Woman 12A](#)

Dir: Jack Conway USA 1932 1hr 19mins

Cast: Jean Harlow, Chester Morris, Una Merkel

Format: DCP

A new 2K remaster c/o Park Circus and Warner Bros

Short copy: Jean Harlow sizzles and the dialogue crackles in this boundary-pushing comedy of sex and social-climbing.

Long copy:

“When I kiss 'em, they stay kissed for a long time.”

“Jean Harlow, the blonde bombshell bar none of 1930s Hollywood, rinsed her hair scarlet to play social-climbing homewrecker Lil Andrews in this audacious, cynical and often hilarious Pre-Code film from MGM. Anita Loos was famous for announcing that *Gentlemen Prefer Blondes*, but it was her rewrite on F Scott Fitzgerald’s screenplay, adapted from Katharine Brush’s popular 1931 novel, that gave Lil’s story the laughs it desperately needed. Lil is a seemingly hard woman in a tough world, but Loos’s one-liners draw the audience on to her side, as she seduces first her married boss (Chester Morris) and then a visiting coal tycoon (Henry Stephenson). As *Screenland*’s critic wrote: “Jean plays a mean part so cleverly that you can’t help liking this wild red-headed woman.” And Lil’s not alone in her sexual “racketeering”. Una Merkel plays her fretful, wisecracking best pal to perfection and none other than Charles Boyer plays a key role as a divertingly attractive chauffeur. The Hays Office demanded 17 cuts to the film to tone down Harlow’s sexual assertiveness and still some audience members were shocked by her antics. In fact, the film was banned outright in the UK. So watch with caution.” Pamela Hutchinson.



Baby Face 12A

Dir: Alfred E. Green USA 1933 1hr 15mins

Cast: Barbara Stanwyck, George Bent, Donald Cook

Format: DCP

A new 2K remaster c/o Park Circus and Warner Bros

Short copy: Barbara Stanwyck climbs her way to the top of New York, one man at a time in this bold Depression-era drama.

Long copy: “I’m a ball of fire, I am.”

“ Pre-Code cinema was often a dangerous game of one-upmanship. Warner Bros took one look at MGM’s highly risqué *Red-Headed Woman* and decided to respond with this jaw-dropping sensation marketed with the tagline “She had *it* and made *it* pay”. She is Barbara Stanwyck, in a steely early role as single-minded young Lily Powers, sexually exploited from a young age and determined both to turn the tables on men, and to use her feminine

charms to create a better life for herself. Inspired by some words from Nietzsche she hops a train to New York with Chico (Theresa Harris) to embark on a career as a ruthless seductress. In the big city, she starts sleeping her way to the top of a bank run by a notorious playboy (George Brent).” Pamela Hutchinson.

[Video recording of Pre-Code Hollywood: Rules are Made to be Broken Talk](#)

Format: MP4 / DCP

Join the Pre-Codes: Rules are Made to be Broken dream team, author, critic and film historian Pamela Hutchinson and film critic and journalist Christina Newland, for a conversation about the rights and wrongs of Pre-code Hollywood. They will explore the fabulous, and often surprising films produced in Hollywood's wilderness years, when the restrictive censorship of the Hays Code wasn't worth the paper it was written on.



[Women's Stories from The Global South \(& To Whom They Belong\)](#)

Curatorial collaborators Mosa Mpetha (Black Cinema Project, Hyde Park Picture House), Darragh Amelia and Jesse Gerard (Ajabu Ajabu) present five recently digitised or restored works from the Global South that are written by and about women: Sambizanga (Angola), Maangamizi: The Ancient One (Tanzania), Door to the Sky (Morocco), De Cierta Manera (Cuba) and Araya (Venezuela). Surrounding each film from this selection exists a uniquely challenging story of ownership and distribution, opening up discussion around the imbalance of power within film cultures perpetuated globally and locally — particularly imposed upon female storytellers and hindering open and inclusive access to their narratives.

Black Cinema Project is an evolving space set up by [Mosa Mpetha](#) and Samra Mayanja to bring people together with care, to meaningfully watch and discuss Black films and the landscape they are situated within.

Ajabu Ajabu is a collective of audio-visual practitioners based in Dar es Salaam, Tanzania working on the preservation, production, and presentation of audio-visual art. Their work is centred around curatorial interrogations related to deconstructing bias across film cultures,

platforming underrepresented narratives and modes of storytelling, and promoting amateur and experimental practice. ajabuajabu.com

We are working with a range of international partners to bring this special selection of films to UK cinemas including The Film Foundation, Cineteca Di Bologna, Arsenal Films, Ajabu Ajabu, Kino Lorber and Milestones films. We have negotiated the terms below based on a minimum of 5 venues booking the touring programme.

See below for Terms and Formats for Individual titles. All films are newly restored apart from Maangamizi: The Ancient One which is a rediscovery.

[Asset folder](#) including stills and social media cards. Pre-recorded intros coming soon.

Additional Support: Thanks to the support of BFI awarding funds from National Lottery, participating venues are able to access our Audience Development Pitch Pot (targeted local social media campaigns, local marketing campaigns, local events, etc...) or to request in person intros by curators.

Contact: cinema.rediscovered@watershed.co.uk (subject to availability) with some brief information about the titles you are booking / nb of screenings and wraparound activity you are planning / costs attached.

Presented as part of Cinema Rediscovered on Tour, a Watershed project in collaboration with Black Cinema Project Ajabu Ajabu and Hyde Park Picturehouse with support from BFI awarding funds from The National Lottery and MUBI.



[Sambizanga](#)

Format: DCP File Download (or DCP on request)

Terms: £175 (+ £45 Download costs or UK transport)

Dir: Sarah Maldoror Angola / France 1972

96mins Subtitled

Cast: Domingo De Oliveira, Elisa Andrade, Jean M'Vondo, Dino Abelino

Set in the weeks leading up to the guerrilla war for independence, Sambizanga focuses on the plight of a young couple. A riveting neorealist testimony to Angola's anti-colonialist

struggle, not screened in the country until after independence, this is an unforgettable revolutionary film and a passionate dramatisation of a pivotal moment in Angola's fight for freedom adapted by Sarah Maldoror from a book by Portuguese-Angolan author and activist José Luandino Vieira. Maldoror was not only one of the first women to wield a camera and transform African cinema from then on, but a matriarch who did it to fight oppression.

The film faced significant barriers to restoration due to a battle for ownership between the licence holder and Maldoror's family, but, despite this, has continued to thrive in Angola as a cherished national artifact through a ripped copy broadcast consistently on television.

The restoration eventually came into being as part of the African Film Heritage Project – an initiative created by The Film Foundation's World Cinema Project, the FEPACI and UNESCO – in collaboration with Cineteca di Bologna, to help locate, restore, and disseminate African cinema.

Restored by Cineteca di Bologna and The Film Foundation's World Cinema Project at L'Image Retrouvée (Paris) from the 35mm original negatives, in association with Éditions René Chateau and the family of Sarah Maldoror. Funding provided by Hobson/Lucas Family Foundation. This restoration is part of the African Film Heritage Project, an initiative created by The Film Foundation's World Cinema Project, the FEPACI and UNESCO – in collaboration with Cineteca di Bologna – to help locate, restore and disseminate African cinema.

Assets: Pre-recorded intro & Q&A by Mosa Mpetha with special guest Annouchka De Andrade, Sarah Maldoror's daughter.





[De Cierta Manera](#)

Format: DCP File download

Terms: £135 (+ £45 Download costs) / 35% Net Box office split

Dir: Sara Gómez Cuba 1974 -1977

73mins

Cast: Mario Balmaseda, Yolanda Cuéllar, Mario Limonta, Isaura Mendoza, Bobby Carcases

A fascinating docu-romance-drama and critical ethnographic study of a new couple, Yolanda and Mario. The filmmaker assesses the complexities of intersectional, marginalised lives in 1970s Cuba through a factual narrative that contextualises the relationship, the community, and the tensions of life in a new socialist society. This was the first Cuban feature film directed by a woman and the last directed by Sara Gómez (1942-1974), who died suddenly while *De Cierta Manera* was being edited. The film was completed with the technical supervision of Tomás Gutiérrez Alea and Julio García Espinosa, who also co-wrote the screenplay.

De Cierta Manera was reasonably inaccessible to local audiences in Cuba upon its release due to its avant-garde nature at the time, but informal circulation through YouTube has slowly improved its access and with this access has come improved value for her work within Cuba and has resulted in vast institutional change.

Assets: pre-recorded introduction by Jonathan Ali (Twelve 30 Collective)

Events: potential in-person introductions by Twelve 30 Collective on request.



[Araya](#)

Format: DCP or MP4 File download

Terms: £110 Minimum Guarantee / 35% Net Box office split + transport costs

Dir: Margot Benacerraf Venezuela 1959 90 mins Subtitled

Cast: José Ignacio Cabrujas Laurent Terzieff

"Majestic...Arresting...Overwhelming beauty!"—Richard Brody, *NEW YORKER MAGAZINE*

Hailed as a landmark work of Latin American feminist cinema, also the only feature film by pioneering documentarian Margot Benacerraf, *Araya* is a poetic, visually arresting look at life on Venezuela's Araya Peninsula, where generations of labourers have depended on mining the arid region's salt pans for their livelihood. With industrial mechanization threatening to eradicate this difficult way of life, Benacerraf takes a final glance at the day-to-day routines of three families of salineros, capturing the strain of their work amidst the breathtaking but harsh landscape. From the salt miners to the fishermen who feed them, the film is a captivating, unsentimental tribute to the tenacity of their spirits.

Despite the win that it picked up at the International Critics Prize at Cannes 1959, 18 years passed before the film was screened in Venezuela as its distributors remained convinced that 'Venezuela was not ready' for it and prioritized audiences in France and other markets. By the time terms were finally agreed, Benacerraf insisted that it be dubbed over in Spanish for the audience. The film was embraced by artists and general audiences across the country, but eventually disappeared into a cultural black hole until it was recently rediscovered, remastered and reissued by Milestone Film & Video. The restoration also enabled the reconstruction of a scene which had been cut out of the negative by mistake decades ago without Benacerraf's knowledge.

Assets: pre-recorded introduction by curator Lorena Pino Montilla.

Events: potential in-person introductions by Lorena Pino Montilla on request.



[Door to the Sky](#)

Format: DCP

Terms: £150 / 35% Net Box
office split + transport costs

Dir: Farida Benlyazid Morocco 1985
107mins

Cast: Chaabia Laadraoui. Eva Saint-Paul. Zakia Tahri

When she finds out her father is dying, Nadia, a Moroccan émigré to France returns to Fes to say goodbye. At her father's funeral, she hears a voice chanting the Qu'ran and develops a friendship with the woman singing it. As the friendship between the two women grows, Nadia is inspired to turn the house she has inherited from her father into a shelter for Muslim women. A beautifully told story that combines spirituality with social and economic concerns in Morocco, *Door to the Sky* interrogates the power of return and rediscovery.

For many years, no copy of this film in any format was made available to audiences in Morocco. Now restored to its former glory through collaborative efforts by the University of Exeter, the Centre Cinematographique Morocco (CCM), and Dragon DI, the film has been donated to the CCM to guarantee its access to the population that it represents.

Assets: Pre-recorded introduction by Dr Stefanie Van De Peer who is behind *Global Women's Film Heritage*, building a collective of researchers and practitioners that make women and their films more visible in global film archives.



[Maangamizi: The Ancient One](#)

Format: DCP or MP4

Download

Terms: £150 / 35% Net Box office split + transport costs

Dir: Martin Mhando Tanzania

2001 112mins Subtitled

Cast: Barbarao, Amandina

Lihamba, Samahani Kejeri,

Waigwa Wachira

Dr. Asira travels to Tanzania for a residency at a psychiatric hospital where meets Samehe, a patient whose complete silence and withdrawal troubles everyone she encounters. Through Asira's healing methods, the women forge a connection that breaches the confines of time, history, and faith. Collaboratively adapted by Martin Mhando and Ron Mulvihill from a story by Queenae Mulvihill, *Maangamizi: The Ancient One* explores the breadth of African consciousness and spiritual heritage and serves as a powerful meditation on the toll of displaced history and an essential work of Tanzanian cinema.

The film went virtually undistributed across Tanzania in the 2000s due to red tape around distribution, but is now seeing a second life upon its 20th anniversary through recent efforts by a local collective to circulate the film through informal and creative means.

Assets: Pre-recorded intro by Ajabu Ajabu, the film collective in Tanzania that has been leading the release while exploring and advocating for alternative approaches to distribution that centre local access.

Events: potential in-person / zoom introductions by Ajabu Ajabu, Martin Mhando and BarbaraO.



When Europe Made Hollywood: From Sunrise to High Noon

An exploration of how European filmmakers shaped American popular film.

Bookings: sales@parkcircus.com

Format: DCP (apart from *Queen Christina* and *Fury* available on 35mm print from BFI)

Terms: 35% v £75 MG + £57 DCP fee per title. For *Queen Christina* and *Fury*, note that BFI are charging an administration fee of £90 + transport costs and may decide to limit the number of screenings to specific venues.

Assets: [download](#) stills and other marketing assets available from Park Circus and editorial c/o of season curator Mark Cosgrove.

A Hollywood movie is the quintessential form of American cinema: entertainment with a side order of escapism where good triumphs over evil. However, like the country itself, this style of film was forged through various external influences. Explore some of the European influences which shaped Hollywood, from directors such as F.W. Murnau (German) and Michael Curtiz (Hungarian) and actresses Marlene Dietrich (German) and Greta Garbo (Swedish) who were courted by the American studios because of their success in the 1920s Europe through to those forced into exile to escape the rise of fascism in the 1930s like directors Billy Wilder (Austrian) and Fritz Lang (German.) All made an indelible mark in this most American of popular forms and created some of Hollywood's most distinctive and enduring films which reflected a more complex world than the popular myth of Hollywood would have us believe. The strand ends with the 4K restoration *High Noon* on its 60th anniversary.

Presented by Watershed Cinema Curator Mark Cosgrove in collaboration with archive activists Invisible Women and Park Circus as part of Cinema Rediscovered on Tour, a Watershed project with support from BFI awarding funds from The National Lottery and MUBI.



[Sunrise: A Song of Two Humans U](#)

Dir: F.W. Murnau Germany 1927 1hr 34mins

Cast: Janet Gaynor, George O'Brien, Margaret Livingston

Format: DCP

c/o Park Circus and Walt Disney Studios.

"This film is precious, not least because it belongs to a lost time – it's one of the silent era's final hurrahs." Pamela Hutchinson on her favourite film, [The Guardian](#)

German filmmaker F.W. Murnau was one of the leading figures in the early years of European cinema. Between 1919 and 1926, he made 18 films which established him as a leading figure of German Expressionism and technological pioneer in Germany's UFA studio. The most well-known today is probably *Nosferatu: A Symphony of Horror* which established a striking visual aesthetic for horror films in general and vampire films in particular. With many of his early films lost, the true scale of Murnau's achievement is difficult to fully articulate but there is no doubt that Hollywood was watching the success of this European filmmaker. In 1926, William Fox, the Hungarian born owner of the young Fox Studio, invited Murnau to Hollywood. The first result was *Sunrise: A Song of Two Humans* which is now widely recognised as one of the pinnacles of new art form and revolutionised the way American filmmaking would be approached. Made in the twilight of the silent era *Sunrise* is a milestone of film expressionism and one of the few films to instantly achieve legendary status.



[Shanghai Express PG](#)

Dir: Josef von Sternberg USA 1932 1hr 22mins

Cast: Marlene Dietrich, Clive Brook, Anna May Wong

Format: DCP

A 4K restoration c/o Park Circus and Universal.

Tasked by Paramount bosses to find 'the next big thing', Austrian born director Josef von Sternberg lighted upon German silent star Marlene Dietrich bringing her to Hollywood following the success of their landmark German-made film *The Blue Angel* (1930.) Arriving in Hollywood at the dawn of the talkies, Dietrich and Von Sternberg had a seismic impact with a series of striking feature films marked by sensuous cinematography, beautiful design and

elaborate camerawork. These visually intoxicating films redefined the visual style of filmmaking of the time, while Dietrich's sexually ambiguous on-screen personas caused a sensation and turned her from actor to superstar and icon. *Shanghai Express* marks the commercial peak of an iconic collaboration with Dietrich at her wicked best as Shanghai Lily, a courtesan whose reputation brings a hint of scandal to a three-day train ride through war-torn China.



[Queen Christina U](#)

Dir: Rouben Mamoulian USA 1933 1hr 39mins

Cast: Greta Garbo, John Gilbert, Lewis Stone

Format: 35mm c/o BFI

c/o Park Circus and Warner Bros.

One of Garbo's quintessential and most-remembered screen portrayals and one of her finest films which captures her graceful allure and enigmatic persona. The idea for the film came from Austrian born émigré Salka Viertel who had become close friends and confidante to Garbo. Viertel's creative influence in this period cannot be underestimated both through her background in European stage craft working with the likes of theatre directors Max Reinhardt and her wide network of European émigré and intellectual friends which ranged across Berthold Brecht to Thomas Mann and Arnold Schoenberg. Perhaps influenced by the recent scandalous success of Viertel's former New Vienna Stage, colleague Leontine Sagan's *Maidens in Uniform*, *Queen Christina* is one of the era's most sophisticated examination of gender and identity with Garbo perfect as the bisexual Swedish monarch who was raised from birth as a boy.



[Fury 12A](#)

Format: 35mm print from BFI

Dir: Fritz Lang USA 1936 1hr 30mins

Cast: Sylvia Sydney, Spencer Tracy, Walter Abel, Bruce Cabot

c/o Park Circus and Warner Bros.

Format: 35mm c/o BFI

"Fritz Lang's first American film, made in 1936, remains one of his most powerful and fully achieved; the pitiless overhead camera angle, which carries such force in many of his other films, has a particular impact here when it appears in an impromptu documentary, a film

within the film, of a near lynching that is used as courtroom evidence.” Jonathan Rosenbaum

After fleeing Nazi Germany in the early 1930s shortly after *The Testament of Dr. Mabuse* (screening on Sat 23 July 15:30) was completed and banned. Lang wanted to get a sense of American culture and society and took a road trip where he came across alarming contemporary stories of mob rule. Set in a fictional small town and based on a true story, *Fury* becomes a searing indictment of mob justice and lynching which chillingly still resonates with last year’s storming of the US Capitol. The film is given tremendous intensity by the naturalistic performances of leads Spencer Tracy, as the man unjustly accused, and Sylvia Sydney as his fiancé, enhanced by Joseph Ruttenberg's deliberately expressionistic lighting. Lang, a great social observer, recognised the parallel between German’s complicity in Hitler’s rise to power with that of people in small American towns who became complicit in the lynchings. *Fury* is still a striking cautionary tale.



[Casablanca U](#)

Dir: Michael Curtiz USA 1942 1hr 42mins

Cast: Humphrey Bogard, Ingrid Bergman, Paul Henreid

Format: DCP

c/o Park Circus and Warner Bros.

Casablanca has become quintessential Hollywood, lovingly remembered for the Bogart-Bergman-Henried romantic triangle at its emotional heart yet it also arguably one of Hollywood’s most political films which engaged head on with the impact of Nazism on Europe, and in no short measure, contributed to the mounting pressure in a reluctant America to get involved in WWII. It is also an extraordinary European film both in depicting the exhausting and desperate flight from fascism but also in the cast, a lot of whom had recent experience of that desperate escape. So much so that when filming the flashback scenes of Rick and Ilsa in Paris, some cast and crew broke into tears. Overseen by Hungarian American director Michael Curtiz who personally convinced Warner Brothers to cast recent European refugees and exile actors, *Casablanca* is a deft mix of love story and politically engaged drama which got wisecracking Rick (America) off of his cynical isolationist fence. “Welcome back to the fight” as Victor Lazlo says to Rick at the end.



Double Indemnity PG

Dir: Billy Wilder USA 1944 1hr 48mins

Cast: Fred MacMurray, Barbara Stanwyck, Edward G. Robinson

Format: DCP

c/o Park Circus and Universal.

Billy Wilder, Austrian born into a Jewish family, is probably the most well-known of the European émigré directors.

His Hollywood career was long and successful: classics like *Sunset Boulevard*, *Some Like It Hot*, *The Apartment* regularly appear in top film lists. Moving to Berlin in the 1920s, Wilder worked as a journalist covering sport and crime which would put him in good stead for his American career. With the rise of Fascism in the 1930s, Wilder like many others fled first to France and then onto America. His family members' experience of the terminal brutality of the Nazis and his journalistic insights into the seedier and duplicitous side of life would inevitably feed into a view of humanity which was more flawed and complex than the simplicity of Hollywood's good and bad. Adapted by Wilder and the poet of crime writing Raymond Chandler from James M. Cain's pulp novel, *Double Indemnity* is a sizzling simmering tale of seduction and murder where our wise cracking hero, insurance salesman Walter Neff (Fred MacMurray) is seduced way out of his depth by the bracelet charms, and more, of Phyllis Dietrichson (Barbara Stanwyck.)



The Killers PG

Dir: Robert Siodmak USA 1946 1hr 45mins

Cast: Burt Lancaster, Ava Gardner, Edmond O'Brien

A 4K restoration c/o Park Circus and Universal

Like Billy Wilder who he collaborated with in 1920s Berlin, Siodmak was born into a Jewish family and also like Wilder, he fled Germany with the rise of Nazism. In Siodmak's case, it was following a public attack by the Nazi propaganda minister Joseph Goebbels of his 1933 film *Brennendes Geheimnis*. He worked in Paris for 6 years before making his way to American and Hollywood. Once there he established a reputation for making economical sharp B features with a distinctive expressionist style which would inform and influence the evolving noir mood of American cinema. Adapted from a Hemingway short story, *The Killers* is essential post War existential cinema where our doomed hero (Burt Lancaster in his screen debut starring alongside Ava Gardner) awaits his inevitable violent death. The opening scenes are still breath-taking in their taut chiaroscuro depiction of small-town America visited by trouble from outside.



High Noon

Dir: Fred Zinnemann USA 1952 1hr 25mins

Cast: Gary Cooper, Thomas Mitchell, Lloyd Bridges, Katy Jurado, Grace Kelly

A 4K restoration c/o Park Circus. And Paramount

High Noon – like *Casablanca* – is accepted as one of the quintessential classic American films and whose title has gone into the lexicon when Americans reference a tough decision. Its hero's dilemma is the very epitome of the western genre where *"a man's got to do what a man's got to do."* However, against the background of the turmoil of America's communist witch hunt – when the Government's House un-American Committee was trying to weed out reds-under-the-bed, *High Noon* reflected a more contemporary complex personal dilemma. It was written by Carl Foreman who, like many others in the 30s and 40s had been members of the communist party, and was being called to testify. The film increasingly became a metaphor for the encroaching decision and the surrounding febrile atmosphere. Both Foreman and Austrian born director Fred Zinneman wanted to avoid Western cliches and gave the film a tightly bound focus rather than the wide vistas common in the genre. John Wayne described *High Noon* as *"the most un-American thing I've ever seen in my whole life"* yet it has become the most watched film by Presidents in the Whitehouse.