

**Il Cinema Ritrovato** on tour



Loyola Marymount University  
School of  
Film and Television

October 18 – 21, 7th Edition

# FILM FESTIVAL PROGRAM

**Il Cinema Ritrovato** is a festival organized by Cineteca di Bologna, one of Europe's most renowned archives for film restoration and preservation. The festival, which showcased its 37<sup>th</sup> edition this past summer, provides audiences with nine memorable days of unique screenings and the chance to discover the best restorations of the year (film print or digital). Attendees get the chance to meet renowned experts on film history as well as personalities of the current, global cinema landscape. More than 500 titles are presented in six cinemas as well as on a giant, outdoor screen in Bologna's Piazza Maggiore that turns the majestic Piazza into a 4,000-seat, open air movie theater.

LMU's School of Film and Television is excited to bring **Il Cinema Ritrovato on Tour** back to campus after a four-year hiatus. We have selected seven digitally restored, heritage films for this edition along with a silent film program (with live piano accompaniment) and a recent documentary on the life and work of one of cinema's key figures. The titles from France, Mexico, Yugoslavia and the United States have been carefully selected by Guy Borlée, *Il Cinema Ritrovato's* festival coordinator, and Carla Marcantonio, Associate Dean of SFTV and Associate Professor of Film, Television, and Media Studies.

Wednesday, October 18

## Film History, Recovered and Restored

4:30pm

Mayer Theater  
**Realism and Film**  
*Tri / Three*  
(Alexander Petrovic, Yugoslavia, 1965, 80m)



In the spirit of Roberto Rossellini's *Paisá/Paisan* (1946), Petrovic's *Three* is an anti-war film. It depicts war's inhumanity, its ravages, and its senselessness. Death is the indisputable protagonist in each of the loosely-related triptychs that make up the film. Tomislav Pinter's cinematography is stunning. *Three* was filmed in the arid Dinaric Alps and in the endless swamps of the Neretva River delta near the Adriatic Sea. In this film, even the locations become an expression of Man's Destiny.

*The department of Film, TV, and Media studies is pleased to present this joint-screening for Prof. Mikki Kressbach's Film/Media Theory AND Prof. Jake Martin's World Cinema 2.*

Wednesday, October 18

## Film History, Recovered and Restored

# Cinema's First Nasty Women: CONTAGIOUS REVENGE

An Evening Co-Sponsored by LMU's  
College of Communication and Fine Arts  
and  
Bellarmine College of Liberal Arts

7:30pm

Drollinger Stage

**OUTDOOR SCREENING & LIVE PIANO!**

**Silent Film Program: Cinema's First Nasty Women**

Opening remarks, Carla Marcantonio

Maggie Hennefeld, curator introduction [video]

Musical accompaniment by:

Donald Sosin, Film Music Composer

and a special participation by

Timothy Law Snyder, LMU President

*Cinema's First Nasty Women* is a project that celebrates feminist comedy, unruly activism, and queer gender play in cinema from the early twentieth century. In this extravaganza of **CONTAGIOUS REVENGE**, French nursemaids go on strike, a teenage tomboy electrocutes the police, domestic workers break all the dishes, and a feminist cattle wrangler holds her bridegroom at gunpoint in a rare Western comedy starring the legendary speakeasy owner Texas Guinan. Issues of social justice, gender equity, workplace rights, dangerous new technologies, and physical contagion abound across this irreverent screening of ten slapstick comedies with live music by Dreamland Faces.



### PROGRAM:

**1. The Dairymaid's Revenge**

(US, 1899, 2 min)

**"BUCKETS"**

Composed

by

**Timothy Law Snyder**



Pianist **Donald Sosin** has been creating and performing silent film music for fifty years, playing for major festivals, archives, and DVD recordings. He has been resident accompanist at New York's Film Society of Lincoln Center, the Museum of the Moving Image, and the Brooklyn Academy of Music.

Live Musical Accompaniment by Donald Sosin:

- 2. La grève des nourrices** (France, 1907, 12 min)
- 3. Victoire a ses nerfs** (France, 1907, 3 min)
- 4. Zoé et la parapluie miraculeux** (France, 1913, 4 min)
- 5. Rembrandt de la rue Lepic** (France, 1911, 6 min)
- 6. La pile électrique de Léontine** (France, 1910, 6.5 min)
- 7. Laughing Gas** (US, 1907, 7.5 min)
- 8. Daisy Doodad's Dial** (U.K., 1914, 9 min)
- 9. La peur des ombres** (France, 1911, 4 min)
- 10. The Night Rider** (US, 1920, 25 min)

**OUTDOOR SCREENING & LIVE MUSICAL ACCOMPANIMENT!**

Thursday, October 19

## Italian Cinema in Transition

6:40pm

Mayer Theater

*Too Bad She's Bad/Peccato Che Sia Una Canaglia*  
(Alessandro Blasetti, Italy, 1954, 95min)



This early Sophia Loren vehicle is not her cinematic debut, but it was the first film written specifically for her—an act of casting that apparently met producer Carlo Ponti's skepticism regarding whether the young actress could carry a movie; in fact, he would marry her three years later, and together they would forge one of cinema's longest-lasting partnerships. *Canaglia* ("scoundrel") was her first starring role and it definitively launched her onto the path of stardom. This masterpiece of comedic timing also placed her, for the first time, alongside the eminently watchable and also now-iconic Marcello Mastroianni. Vittorio De Sica, better known as one of Italian neorealism's leading directors, plays her swindling, sweet-talking father and here showcases his comedic talent and acting chops.

BRIEF PIZZA RECEPTION, 8:15 – 8:50pm

Despite the popularity of Vittorio De Sica's films, *Miracle in Milan* has for years been a difficult film to find in the United States – until its 4K restoration by the Cineteca di Bologna and its re-release by the Criterion Collection. *Miracle in Milan* melds neorealist aesthetics and concerns about social justice with a fairy tale peppered with magical moments, including flying brooms (purportedly an inspiration for Steven Spielberg's flying bicycles in *E.T.* [1982]). It is a likable and inventive story about finding hope in desolate times, as well as an allegory about the exploitation of the poor. More importantly, it shows how deeply greed runs in human beings, disregarding both ideology and social class—a topic that still resonates seven decades later. The "good" in people, the film seems to say, is a fragile and rare thing. The film abounds with whimsical flourishes and its protagonist's – Totò's – infectious charm.

9:00pm

Broccoli Theater

*Miracle in Milan/Miracolo a Milano*  
(Vittorio De Sica, Italy, 1951, 97m)



Friday, October 20

## From Bologna to Los Angeles: The Love of Cinema



3:30pm

Broccoli Theater

*Viva Varda!*  
(Henri Pierre-Henri Gibert, France, 2023)

Agnès Varda was a pioneer of personal cinema and has become a source of inspiration for a whole new generation of young filmmakers. This documentary chronicles her expansive career, embodying her curiosity and whimsy. Contains previously unseen archival materials.

*Introduced by Prof. Richard Hadley (Film, TV, and Media Studies)*

Friday, October 20

## From Bologna to Los Angeles: The Love of Cinema

### BOLOGNA SUMMER PROGRAM STUDENT-SELECTED DOUBLE-FEATURE!

Co-Sponsored by *LMU Global-Local Affairs*

**5:15pm**

Broccoli Theater

**Cinema Archives Talk:** "The restoration of *Man's Castle*"

**Rita Belda**, Vice President of Asset Restoration and  
Preservation at Sony Pictures Entertainment

Broccoli Theater

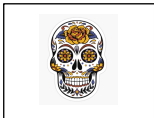
**6:00pm**

*Man's Castle* (Frank Borzage, US, 1933, 78min)



In this 1933 Pre-Hays Code (i.e. uncensored), Depression-era drama, the gruff and homeless Bill (Spencer Tracy) decides to help out the beautiful, destitute Trina (Loretta Young). Trina falls for Bill, and they set up house together in a shantytown, but he longs to get out of New York City. On a very minimal budget, Borzage crafts a modern-day, romantic fairytale that is also devoid of facile sentimentality. Of the films Borzage made during the sound era, few match the intense lyricism and biting emotional power of *Man's Castle*. It is the story of a man's struggle to reconcile his need for freedom with his need for love. Tracy, one of the great male stars of American cinema, here showcases a rare vulnerability.

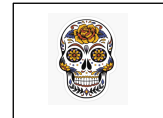
*Screening introduced by students from the cohort of SFTV'S Bologna Summer Abroad '23.*



Reception/Food Truck 7:30 – 8:50pm

&

**BEST DAY OF THE DEAD COSTUME CONTEST !!**



Macario is a peasant and a woodcutter who is constantly going hungry so that his five children can have enough to eat. It is the Day of the Dead and the townspeople are readying for the celebration. That day, Macario is approached by God, the Devil, and Death – he chooses to make a pact with Death from whom he also receives a gift that will change his life, though he must be careful how he dispenses of it. The film is a fable and a morality tale – as well as a denunciation of the schism that exists between rich and poor. *Macario* is perhaps the best known and most beloved of the films directed by Roberto Gavaldón, one of the most important figures of the Golden Age of Mexican Cinema. The film's cinematographer, Gabriel Figueroa, is widely considered to be one of the most influential in cinema's history. The film also marks the first time Mexico received an Academy Award nomination for Best Foreign film and it was also Mexico's entry for the Cannes film festival in 1960. *Macario*, and its magical realism, undoubtedly also served as an inspiration for Disney's wildly successful *Coco* (2017).

**9:00pm**

Broccoli Theater

*Macario*

(Roberto Gavaldón, Mexico, 1960, 91min)



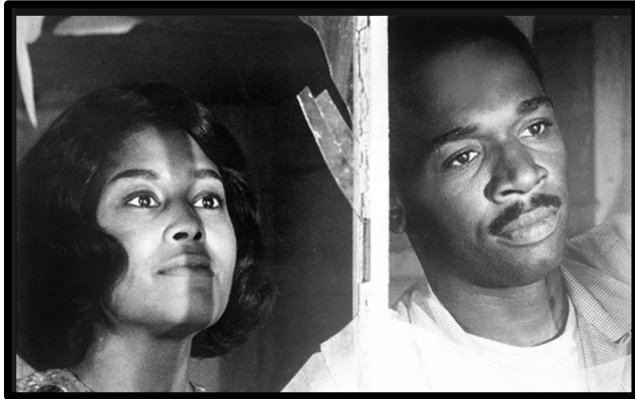
*Screening introduced by students from the cohort of SFTV'S Bologna Summer Abroad '23.*



Saturday, October 21

## One-day Symposium: American “Neorealism” and the Black Experience

The symposium is organized around two “breakout” films at the **IL Cinema Ritrovato Festival**, both not as widely known as they deserve to be. Now restored, these independent films are on the cusp of being re-released and re-discovered. Together, they provide a compelling and complex case study for discussions about race and representation in the history of American Cinema.



This event is co-sponsored by [LMU Faculty Affairs](#)

### SCHEDULE:

#### Mayer Theater

10am – Welcome and Film Introductions:

Dr. Paula Massood

11am – ***Nothing but a Man***

(Michael Roemer, United States, 1964, 95min)

\*Film description on next page

12:30pm – Lunch break, HFP Patio

#### Broccoli Theater

1:30pm – ***SURPRISE SCREENING!***

Due to its re-release schedule, this is a secret advance screening.

2:45pm – Panel Discussion & Conversation with Students

4pm – Event ends

### INVITED PANELISTS:

**Paula J. Massood** is a Professor of Screen Studies at the Feirstein Graduate School of Cinema at Brooklyn College, CUNY, and on the doctoral faculty in the Film Studies Certificate Program and Program in Theater at The Graduate Center, CUNY. She is the author of *Black City Cinema: Visualizing African American Urban Experiences in Film* (Philadelphia, PA: Temple University Press, 2003) and *Making a Promised Land: Harlem in 20th Century Photography and Film* (New Brunswick, NJ: Rutgers University Press, 2013); editor of *The Spike Lee Reader: An Anthology* (Philadelphia, PA: Temple University Press, 2008) and co-editor of *Media Crossroads: Intersections of Space and Identity in Screen Cultures* (2021). She is Past-President of the Society for Cinema and Media Studies.

**Ellen C. Scott** is an Associate Professor in Theater, Film, and Television at UCLA. She specializes in media history, African-American cultural history, film and media theory, American film history, sound theory, the history of censorship and cultural studies. Her research focuses on the cultural meanings and reverberations of film in African-American communities and, more broadly, the relationship of media to the struggle for racial justice and equality. She is the author of *Cinema Civil Rights* (Rutgers UP, 2015). She is currently working on two projects, one examining the history of slavery on the American screen and another on the history of Classical Hollywood-era Black Women film critics.

**Josslyn Lockett** is an Assistant Professor of Cinema Studies at New York University. Her first book, *Toward a More Perfect Rebellion: Multiracial Media Activism Made in L.A.* (under contract UC Press) centers the formation of the Ethno-Communications Program at UCLA (1969-1973), an affirmative action media training initiative whose participants transformed American film culture of the 1970s and beyond. She is a contributing editor for *Film Quarterly* and a member of the National Film Preservation Board of the Library of Congress. She is also a screenwriter and in 2022 joined the writing staff of *Queen Sugar* (OWN) for its seventh and final season.

**Leah Aldridge** is Assistant Professor at Dodge College of Cinema and Media Arts at Chapman University. Her main area of research pertains to the relationship between international distribution and domestic production of black film and television. Other areas of scholarly interest include race and representation, gender and genre, culture industries, and diaspora and globalization. She has published on the brands of cinematic blackness such as, “Will Smith: A Global Brand of Blackness” (in *The Myth of Colorblindness: Race and Ethnicity in American Cinema*, eds., Sarah E. Turner and Sarah Nielsen, Palgrave Macmillan: 2019) and “To Brand and Rebrand: Questioning the Futurity of Tyler Perry” (in *From Madea to Media Mogul: Theorizing Tyler Perry*, eds. TreaAndrea Russworm, Univ. Press of Mississippi: 2016).

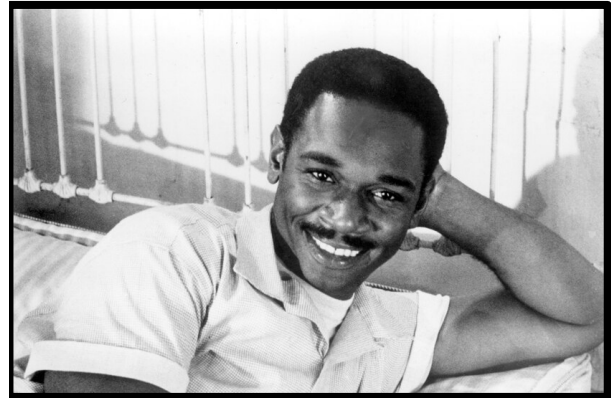
Saturday, October 21

## One-day Symposium: American “Neorealism” and the Black Experience

### ***Nothing but a Man***

Dir. Michael Roemer, 1964

The film tells the story of Duff Anderson (Ivan Dixon), an African American man living in the racially segregated American South during the Civil Rights era. Duff is determined to lead a life of dignity and respect, despite the oppressive racial discrimination of the time. He falls in love with a preacher’s daughter, Josie (Abbey Lincoln), who is also a schoolteacher. Duff faces various challenges as he tries to provide for his family; he confronts racism at his workplace, in his community, and in his marriage.



The film sheds light on the systemic racism and discrimination prevalent at the time. *Nothing but a Man* is celebrated for its realistic portrayal of Black life in the 1960s. It was an independent film with a *cinema verité* flair, made on a shoe-string budget. It may be surprising to learn that this sensitive treatment of Black life, said to have been Malcolm X’s favorite film, was written and directed by German-Jewish Michael Roemer who escaped the Nazis as an adolescent and emigrated to the U.S. after World War II. Newly arrived from England to begin his education at Harvard, Roemer immediately observed the start racial discrimination against African-Americans and felt bleak echoes of his still vivid experience as a Jew who barely escaped the Third Reich. Roemer spent months living with African American families in Alabama in preparation for *Nothing But a Man*. And though he wanted to film in the South, he was warned against the discrimination he would face and the film was eventually shot in New Jersey. The film’s extraordinary cast includes legendary singer Abbey Lincoln and Ivan Dixon in what both would later name as their greatest screen roles.

#### **Acknowledgements and Special Thanks to:**

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##### **LMU Co-Sponsors:**

Dean Bryant Alexander, College of Communication and Fine Arts  
Dean Robbin Crabtree, Bellarmine College of Liberal Arts  
Vice Provost Roberta Espinoza, Global-Local Affairs  
Vice Provost Kat Weaver, Faculty Affairs

##### **Cineteca di Bologna:**

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Carmen Accaputo, Access and Shipping  
Alessandro Criscitiello, Assistant Coordinator for *Il Cinema Ritrovato*  
Violette de La Forest, trainee for *Il Cinema Ritrovato*

##### **Other:**

Maggie Hennefeld, Associate Professor at University of Minnesota and co-curator of *Cinema’s Nasty Women* (Kino Lorber)  
The Film Foundation’s World Cinema Project  
Film Restoration & Digital Mastering, Sony Pictures Entertainment

This program was curated by **Guy Borlée** (Cineteca di Bologna) and **Carla Marcantonio** (LMU)