



World on a Wire 1973

World Cinema Revivals: A Celebration of Film Preservation

February 12 – April 5, 2012

OMAHA (1/05/12) – Each spring, the Cannes Film Festival becomes the world's stage for the newest and most anticipated films in international cinema. In 2010, though, the various world premieres were upstaged by a film nearly a half-century old at a screening that critic Todd McCarthy described as "one of the most electrifying evenings in recent festival history."

The occasion was the premiere of a brilliant restoration of *THE LEOPARD*, Luchino Visconti's glorious epic and one of the most visually spectacular films ever made. Introducing *THE LEOPARD* was Martin Scorsese, whose nonprofit organization The Film Foundation led the restoration process. "I live with this movie every day of my life," Scorsese said, praising its "deeply measured tone... its use of vast spaces and also the richness of every detail."

This February, the new 35mm print of *THE LEOPARD* will open a new repertory series at Film Streams' Ruth Sokolof Theater celebrating not only the extraordinary films themselves but also the individuals, organizations and distributors that make it possible to experience them on the big screen as they were intended to be seen.

"No one asks if we should restore paintings. We *have to* restore and preserve movies. It's our duty to our culture and our future... These films can't be locked away in a vault; they have to be presented, they have to be shown."

—Martin Scorsese
Academy Award-winning
director and Founder of
The Film Foundation

Running February 12 to April 5, **World Cinema Revivals: A Celebration of Film Preservation** (February 12 - April 5) will feature ten films from around the world and spanning more than 60 years of cinema. The series includes everything from long-cherished masterpieces like *THE LEOPARD* to rediscovered treasures that are now reinventing the canon. Some of the films in the series had never received full U.S. distribution upon their initial theatrical releases, while others were so ahead of their time that their significance took decades to fully appreciate.

The series includes underseen works by legendary directors (Francois Truffaut's *THE BRIDE WORE BLACK*, Michelangelo Antonioni's *LE AMICHE*, Jean Luc-Godard's *WEEKEND*), one of the most influential films of the silent era (Sergei Eisenstein's long-censored *BATTLESHIP POTEMKIN*), the film considered the launching point for African cinema (Ousmane Sembene's *BLACK GIRL*), and one of the most successful revivals in recent years (Lionel Rogosin's *ON THE BOWERY*).

Since opening in 2007, Film Streams' Ruth Sokolof Theater has regularly presented the latest and most exciting new 35mm print revivals, many of them premiering in New York, to Omaha audiences, at a time when fewer and fewer screens nationwide are devoted to presenting classic films. Over the past four-and-a-half years, Film Streams' Repertory Program has become one of the most expansive in the country, dedicated to celebrating the entire history of film as an art form.

The World Cinema Revivals series builds on that and presents an opportunity for the nonprofit cinema to recognize the amazing distributors — including [Janus Films](#), [The Film Desk](#), [Milestone Films](#), [New Yorker Films](#), [Kino International](#), and [Criterion Pictures USA](#) — whose passion for the medium and dedication to quality make it possible for such classics to return to the big screen and for new audiences to experience them in a theater environment.

Please see the following pages for more about all ten films in this series, all of which will be presented in new 35mm prints.

Tickets for all regular screenings at Film Streams' Ruth Sokolof Theater are \$9 general, \$7 for students, seniors, teachers, military and those arriving by bicycle, and \$4.50 for Film Streams Members. Tickets are available at the box office inside Film Streams' Ruth Sokolof Theater or online at www.filmstreams.org.

For more information, questions or requests, please contact Casey Logan at (402) 933-0259 x 11 or casey@filmstreams.org.

“When we started Milestone in 1990, we dedicated ourselves to discovering and distributing films of enduring artistry from both yesterday and today — films that we loved and wanted to share...Cinema is one of the 20th century's great art forms, and we believe that great art has the power to transform and illuminate lives. ”

—Milestone Films

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World Cinema Revivals: A Celebration of Film Preservation

February 12 – April 5, 2012 – **All New 35mm Prints!**

Sunday, February 12 & Tuesday, February 14

The Leopard 1963

Directed by Luchino Visconti.

Burt Lancaster is unforgettable in Luchino Visconti's reconstruction of the baroque life of a noble Sicilian family in the mid-19th century. **Distributed by Criterion Pictures USA.**



"What better way to begin a new year than watching THE LEOPARD, Visconti's ever-enthraling saga? The epic is at once a magnificent escape into the past and a warning about the dangers of clinging to it." (Caryn James, Indiewire)

Read about the restoration of THE LEOPARD at [The Film Foundation](#).

Sunday, February 19 & Tuesday, February 21

World on a Wire 1973

Directed by Rainer Werner Fassbinder.

A dystopic science-fiction epic, WORLD ON A WIRE is German wunderkind Rainer Werner Fassbinder's gloriously cracked, boundlessly inventive take on future paranoia. With dashes of Kubrick, Vonnegut, and Dick, but a flavor entirely his own, Fassbinder tells the noir-spiked tale of reluctant action hero Fred Stiller (Klaus Lowitsch), a cybernetics engineer who uncovers a massive corporate and governmental conspiracy. At risk? Our entire (virtual) reality as we know it. This long unseen three-and-a-half-hour labyrinth is a satiric and surreal look at the weird world of tomorrow from one of cinema's kinkiest geniuses. **Distributed by Janus Films.**

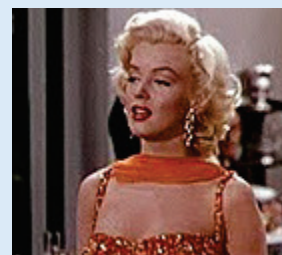


Sunday, February 26 & Tuesday, February 28

Gentlemen Prefer Blondes 1953

Directed by Howard Hawks.

Jane Russell and Marilyn Monroe play showgirl besties in Howard Hawks' charming Technicolor musical, featuring Monroe's iconic performance of "Diamonds Are a Girl's Best Friend."



"Nothing can drown out the film's riot of color and costume, deaden the cheerily direct-address numbers, or cancel the scene-to-scene fact of Russell and Monroe's making-it-look-easy humor. Hawks and his stars revivify the hoary gold-digger premise by pushing it over the top from the opening replace-your-retinas-with-rubies Little Rock ditty. Little details jump out with every viewing!" (Nicolas Rapold, The L Magazine). **Distributed by Criterion Pictures USA.**

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Friday, March 2 – Thursday, March 8

The Makioka Sisters 1983

Directed by Kon Ichikawa.

This lyrical adaptation of the beloved novel by Junichiro Tanizaki was a late-career triumph for director Kon Ichikawa. Structured around the changing of the seasons, *THE MAKIOKA SISTERS* follows the lives of four siblings who have taken on their family's kimono manufacturing business, in the years leading up to the Pacific War. The two oldest have been married for some time, but according to tradition, the rebellious youngest sister cannot wed until the third, conservative and terribly shy, finds a husband. This graceful study of a family at a turning point in history is a poignant evocation of changing times and fading customs, shot in rich, vivid colors. **Distributed by Janus Films.**

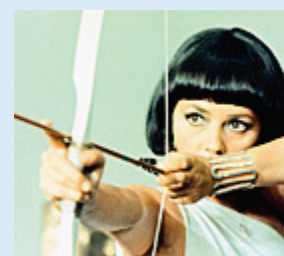


Friday, March 9 – Thursday, March 15

The Bride Wore Black 1968

Directed by Francois Truffaut.

Legendary French director Francois Truffaut hints at Hitchcock — and predates Tarantino — with this wryly told revenge story about a widow (Jeanne Moreau) tracking down those responsible for her husband's death, one culprit at a time. **Distributed by The Film Desk.**



Friday, March 16 – Thursday, March 22

Battleship Potemkin 1925

Directed by Sergei Eisenstein.

For eight decades, Sergei Eisenstein's 1925 masterpiece has remained one of the most influential silent films of all time -- yet each successive generation has seen *BATTLESHIP POTEMKIN* subjected to censorship and recutting, its unforgettable power diluted in unauthorized public domain editions from dubious sources. This all-new restoration -- available for the first time in 35mm -- restores dozens of missing shots, all 146 original title cards, and Edmund Meisel's definitive 1926 score, returning the film to a form as close to its creator's bold vision as has been seen since the film's triumphant Moscow premiere. **Distributed by Kino International.**

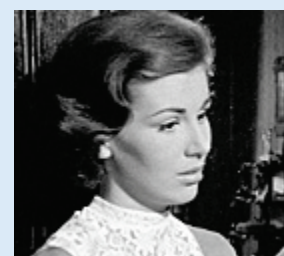


Friday, March 23 – Thursday, March 29

Le Amiche 1955

Directed by Michelangelo Antonioni.

“One of Antonioni's greatest films! Diverse plot strands, character psychology, and a masterful control of the camera are perfectly fused. With two bravura set pieces -- a picnic by the sea that foreshadows *L'AVVENTURA* and a troubled tea party -- Antonioni's intensity and grip, and his vivid portrayal of feminine anxiety in particular, make for a film that has barely dated at all.” (David Thompson, *Time Out London*). **Distributed by The Film Desk.**



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Friday, March 23 – Thursday, March 29

Black Girl 1966

Directed by Ousmane Sembene.

Ousmane Sembene's debut feature made a profound impression at international film festivals in 1966, and the evolution of African cinema can be dated from this point. Shot in a simple, New Wave style, it tells a bitter story of exile and despair. The heroine is a Senegalese maid taken to the Riviera by her employers. Once out of Africa she realizes what being African means: it means being a thing: "the black girl." Sober and restrained, BLACK GIRL never loses sight of its central theme of the myth of decolonization. **Distributed by New Yorker Films.**



Friday, March 30 – Thursday, April 5

Weekend 1967

Directed by Jean-Luc Godard.

Determined to collect an inheritance from a dying relative, a petit-bourgeois couple travel across the French countryside while civilization crashes and burns around them. Featuring a justly famous centerpiece single take of an endless traffic jam, WEEKEND is a surreally funny and deeply disturbing expression of social oblivion that ended the first phase of Godard's career—and, according to the credits, cinema itself. **Distributed by Janus Films.**



Friday, March 30 – Thursday, April 5

On the Bowery 1957

Directed by Lionel Rogosin.

A masterpiece of the American blend of documentary/fiction, the Oscar-nominated ON THE BOWERY chronicles three days on New York's skid row, the Bowery. In the early part of the 19th century, it was an elegant place of large mansions and respectable theater. When the elevated trains came in, it covered the street in darkness and the Bowery soon became known as the place for low rents and cheap drinks. (Milestone Films) **Distributed by Milestone Film.**



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Film Streams is a 501(c)3 nonprofit organization dedicated to enhancing the cultural environment of the Omaha-Council Bluffs area through the presentation and discussion of film as an art form. For more information, visit www.filmstreams.org.

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