

The Museum of Modern Art

N.B. (NOTA BENE): DON QUIXOTE OF ORSON WELLES
October 13, 1994, 2:30 p.m. and 7:00 p.m.

For Immediate Release
September 1994

Orson Welles began filming *Don Quixote* in 1955, convinced that it would be his long-elusive commercial success. Thirteen years later, after shooting in at least four countries, he had enough footage for three films; yet his epic remained uncompleted. Later, most of the writing and distribution rights were sold to the French company Les Films de France, producer, and was followed by a period of post-production, to assemble *Don Quixote of Orson Welles* from the fragments of his work.

FALL FILM AND VIDEO HIGHLIGHTS

The Museum of Modern Art's fall 1994 season features such diverse programs as the golden age of Mexican cinema; recent films from Hong Kong; the American premiere of *Don Quixote of Orson Welles* (1992); and a complete retrospective of the existing films of avant-garde filmmaker Warren Sonbert.

The schedule is as follows:

CLASSIC MEXICAN CINEMA

October 1 - 11, 1994

Fernando de Fuentes' 1936 comedy *Allá en el rancho grande* (*Over on the Big Ranch*) is considered to mark the beginning of the golden age of Mexican cinema. For the next fifteen years or so, Mexican filmmakers like de Fuentes and Emilio Fernández contributed to the creation of a distinctive national style that romanticized landscape, idealized relationships between the sexes, and recognized distinctions of class. Celebrated worldwide, this classic cinema also made international stars of such performers as Dolores del Río, Mariá Félix, and Pedro Armendáriz. This program of eleven features range from Arcady Boytler's *La mujer del puerto* (*Woman of the Port*) (1933) through Luis Buñuel's *Los ambiciosos* (*Republic of Sin*) (1959). It is based on a touring exhibition that was organized by the UCLA Film and Television Archive, Los Angeles, in collaboration with IMCINE (Mexico City), and co-organized by Michael Donnelly, Geoffrey Gilmore, Ignacio Durán Loren, and Francisco Gómez Ruíz. Organized for the Museum by Laurence Kardish, Curator, Department of Film and Video.

BABA '94 -- Award-Winning British Commercials

October 4 - 7, 1994

This eleventh annual exhibition of British commercials made in 1993 for television and cinema presents nearly 100 commercials that were selected by British industry professionals. They range in length from several seconds to two minutes, and the entire program runs approximately 105 minutes. Organized by Laurence Kardish.

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Orson Welles began filming *Don Quixote* in 1955, convinced that it would prove to be his long-elusive commercial success. Fourteen years later, after shooting in at least four countries, Welles had enough footage for three films; yet his epic remained unfinished. Now Oja Kodar, owner of the editing and distribution rights to Welles' uncompleted works, has joined with Patxi Irigoyen, producer, and Jess Franco, editor and head of post-production, to assemble *Don Quixote of Orson Welles* (1992). Based on years of researching the filmmaker's notes, and involving the restoration of all existing footage and material, this film offers a rare opportunity to see how the Cervantes legend would have been transformed into something unmistakably Wellesian. The evening screening is introduced by Ms. Kodar. Made possible through the generosity of Juan Amalbert, Blackwood International Films, New York.

HONG KONG: 8 FILMS

October 14 - 22, 1994

This series of eight feature-length melodramas, dating from 1981 to 1994, presents visions of the past fifty years of Hong Kong through vigorous coming-of-age narratives. Included are works by such leading Hong Kong filmmakers as Ringo Lam and John Woo. Many of the works in this program have not been previously screened in the United States. In addition, the exhibition also includes a special screening on October 17 at 6:00 p.m. of *The Heroic Trio* (1992), directed by Johnnie To and featuring Michelle Khan, Maggie Cheung, and Anita Mui. Ms. Khan will be at the screening. This series is adapted from the film exhibition, *EVOLUTIONS: COMING OF AGE IN THE HONG KONG CINEMA*, which was organized by Barbara Scharres, Director, The Film Center, The School of the Art Institute of Chicago, and sponsored by the Hong Kong Economic and Trade Office, New York. Organized by Laurence Kardish.

WARREN SONBERT

October 14 - 18, 22 - 25, 1994

This exhibition is presented in two parts: a retrospective of the existing films of American director Warren Sonbert (b. 1947) -- fifteen short non-narrative works made between 1966 and 1991, from *Where Did Our Love Go?* (1966) to *Short Fuse* (1991) -- and Sonbert's selection from the Museum's film archive of four feature films by Otto Preminger, Dziga Vertov, Ernst Lubitsch and Billy Wilder. This selection comprises the second installment of the program, *CARTE BLANCHE*. For over twenty-five years, Sonbert has traveled worldwide with his 16mm motion-picture camera as a constant companion. His works are subtle, canny edits of his shot footage, and the images flow with a kinetic order and rhythm. Although biographically enigmatic, they reveal an extraordinary sensibility that is at once refined and spontaneous. Organized by Laurence Kardish.

TORU TAKEMITSU
October 21, 1994

The innovative scores of Toru Takemitsu, one of Japan's foremost contemporary composers, have made a significant contribution to the films with which he has been associated. Takemitsu has created film music for Japan's most prominent directors, including Akira Kurosawa, Masaki Kobayashi, Nagisa Oshima, and Hiroshi Teshigahara. At 6:00 p.m., the composer introduces the premiere of *Music for the Movies: Toru Takemitsu* (1994), a documentary portrait directed by Charlotte Zwerin and coproduced by Margaret Smilow and Peter Grilli. Also presented in this one-day program are special screenings at 3:00 and 8:00 p.m. of Kobayashi's rarely seen film, *Nihon no seishun (Hymn to a Tired Man/Youth of Japan/Diary of a Tired Man)* (1968), which features a score by Takemitsu. Takemitsu will receive in October the 1994 Grawemeyer Award for Music Composition, one of the world's most prestigious music awards. He also will be honored at the Cinemusic Festival/Gstaad: The First International Festival for Film and Music in Gstaad, Switzerland in March 1995. Organized by Adrienne Mancina, Curator, Department of Film and Video.

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For further information or film stills, contact Christine Dietlin, Film Press Representative, Department of Public Information, 212/708-9752.