



Directed by Metin Erksan
Cinematography by Ali Ugur

Erol Tas ... Kocabas Osman
 Hülya Koçyigit ... Bahar
 Ulvi Dogan ... Hasan
 Alaettin Altıok

METIN ERKSAN (director) (b. Ismail Metin Karamanbey, January 1, 1929 in Canakkale, Turkey—d. August 4, 2012 (age 83) in Istanbul, Turkey) directed 41 films and TV shows, among them 1982 “Preveze öncesi” (TV Mini-Series), 1977 *I Cannot Live Without You*, 1977 *Kadin Hamlet*, 1975 “The Marsh” (TV Movie), 1975 “A Suicide” (TV Movie), 1975 “A Horrible Train” (TV Movie), 1972 *Süreyya*, 1971 *Hicran*, 1971 *Makber*, 1970 *Eyyvah*, 1969 *İki günahsız kız: İki hikayeli film*, 1968 *Kuyu*, 1967 *Ayrılık da beraberiz*, 1966 *Immortal Love*, 1965 *Time to Love*, 1964 *Pavements of Istanbul*, 1964 *Dry Summer*, 1962 *Bitter Life*, 1962 *The False Marriage*, 1962 *Revenge of the Snakes*, 1961 *The Quarter Friends*, 1960 *Beyond the Nights*, 1960 *Nebahat, the Driver*, 1959 *Hicran yarasi*, 1955 *Murder in Yolpalas*, 1954 *The White Hell*, and 1953 *The Dark World*.

ALI UGUR (cinematographer) (b. 1933 in Fethiye, Mugla, Turkey—d. 1998 (age 65)) was the cinematographer for 124 film and TV shows, including 1990 *Doyumsuz*, 1990 *Bir ask masali*, 1976 *The Organization*, 1975 *Harakiri*, 1975 *The Dark-Veiled Bride*, 1972 *Estergon Castle*, 1972 *Malkocoglu, the Wolf Master*, 1972 *The Brave Lovers*, 1972 *The Vagabond*, 1971 *Baybars, the Lone Rider of Asia*, 1970 *The Fate of Kings*, 1970 *Crossroads*, 1969 *The Hungry Wolves*, 1967 *Killing caniler krali*, 1967 *Kilink: Strip and Kill*, 1967 *Allah'a adanan toprak*, 1967 *The Murderer Is the Victim*, 1967 *Red River, Black Sheep*, 1966 *Kovboy Ali*, 1966 *The Sirat Bridge*, 1966 *The Law of the Border*, 1965 *The Last Birds*, 1965 *The Bloody Square*, 1964 *Poyraz Osman*, 1964 *Pavements of Istanbul*, 1964 *The Female Spider*, 1964 *The Convicts Without Fetters*, 1964 *Dry Summer*, 1964 *Aska susayanlar*, 1963 *Sabah olmasin*, 1963 *Secret Love*, 1963 *Akasyalar açarken*, 1962 *Ayla, the Missing Girl*, 1962 *Derdinden anlayan yok*, 1962 *Cehennem yolculari*, 1962 *Barbut Süleyman*, 1962 *Sweet Dreams of Youth*, 1962 *The Crystal Villa*,



1962 *Bitter Life*, 1961 *The False Prince*, 1961 *My Son*, 1961 *The Two Orphans*, 1961 *A Summer Rain*, 1961 *A Spring Evening*, 1961 *The Idle Driver*, 1961 *The Bitter Olive*, 1961 *The Monster of Toros*, 1960 *The Transitory World*, 1959 *The Last Passenger*, 1958 *The Last Breath*, 1958 *The Manacle*, 1958 *Goodbye*, 1958 *The Thorny Hedge*, and 1956 *The Fire*.

EROL TAS ... Kocabas Osman (b. February 28, 1928 in Karaköse, Erzurum, Turkey—d. November 8, 1998 (age 70) in Istanbul, Turkey) appeared in 247 films and TV shows, including 1999 *Yasama hakkı*, 1992 *The Banishment*, 1990 *Women's Ward*, 1984 *İmparator*, 1979 *İsyân*, 1976 *Yalan*, 1976 *Biktım hergün ölmekten*, 1976 *Babanın sucu*, 1975 *Babaların babası*, 1975 *Four for All*, 1974 *Blood Money*, 1974 *Lover of the Monster*, 1974 *The Hand That Feeds the Dead*, 1973 *The Baby Face*, 1973 *The Little Cowboy*, 1973 *The Deathless Devil*, 1971 *Azrail*, 1971 *Mistik*, 1971 *Ali Baba and the Forty Thieves*, 1969 *Yasayan hatıralar*, 1969 *Vatansızlar*, 1969 *Tütüncü kız Emine*, 1969 *Sevdali gelin*, 1969 *Şehir eskiyası*, 1969 *Satılık gelin*, 1969 *Garibanlar mahallesi*, 1969 *Ölüme giden yol*, 1969 *Ölüm sart oldu*, 1969 *Köprüden geçti gelin*, 1969 *Korkunç takip*, 1969 *Kanlı sevda*, 1969 *Kanlı gelinlik*, 1969 *Kaderden kaçılmaz*, 1969 *İzdirap sarkisi*, 1969 *Eskiya askı*, 1969 *Dikenli hayat*, 1969 *Devlerin öcü*, 1969 *Bogaziçi casuslari*, 1969 *Bir vefasız yar için*, 1969 *Besikteki miras*, 1969 *Ayrı dünyalar*, 1969 *Asılacak kadın*,

1969 *Alli gelin*, 1969 *Ölümsüzler*, 1969 *Evvel Allah sonra ben*, 1969 *Tarkan canavarli kule*, 1968 *Maskeli beslerin dönüşü*, 1968 *Maskeli besler*, 1968 *Major Tayfun*, 1968 *The Red Mask*, 1968 *Flaming Years*, 1967 *Woman Despiser*, 1967 *Mother*, 1966 *Blood of the Earth*, 1966 *A Nation Is Awakening*, 1966 *The Law of the Border*, 1965 *The Outlaws*, 1965 *The Bloody Castle*, 1965 *Fight of the Giants*, 1965 *The Fearless Ones*, 1965 *Son of the Mountains*, 1965 *The Crownless King*, 1964 *Corpse at the Coast*, 1964 *Mapushane çesmesi*, 1964 *The Female Spider*, 1964 *Beyond the Walls*, 1964 *The Convicts Without Fetters*, 1964 *Ten Fearless Men*, 1964 *Dry Summer*, 1963 *The Whore*, 1962 *Sheikh Ahmed's Grandson*, 1962 *Stranger in the City*, 1962 *Sweet Dreams of Youth*, 1962 *Revenge of the Snakes*, 1961 *The Quarter Friends*, 1961 *The Three Heroes*, 1961 *The Death Rocks*, 1961 *The Endless Struggle*, 1960 *The Guilty One*, 1960 *A Drop of Fire*, 1960 *Beyond the Nights*, 1960 *The Female Wolf*, 1959 *Izmir Is Burning*, 1958 *The Thorny Way*, 1958 *The Fallow Deer*, and 1957 *Acı günler*.

HÜLYA KOÇYIGIT ... Bahar (b. December 12, 1947 in Istanbul, Turkey) appeared in 163 films and television shows, including 2007 *Hicran sokagi*, 2005 "Asla unutmaz" (TV Mini-Series), 2004 "Sular durulmuyor" (TV Mini-Series), 2004 *The Class of Chaos Goes Abroad*, 1990 *Women's Ward*, 1980 *The Sacrifice*, 1977 *I Cannot Live Without You*, 1974 *Ugly World*, 1974 *Blood Money*, 1974 *Revivification*, 1968 *Funda*, 1968 *Red Light Street*, 1967 *When the Rain Falls*, 1967 *Ninth External Ward*, 1966 *Wild Love*, 1966 *The Woman in Black*, 1966 *I Love You*, 1966 *The Gambler's Revenge*, 1966 *Struggle for Love*, 1966 *The Female Enemy*, 1966 *Love and Hate*, 1965 *Under the Stars*, 1965 *The Liar*, 1965 *Dangerous Steps*, 1965 *My Beloved Teacher*, 1965 *If a Woman Wants...*, 1965 *My Love and My Pride*, 1964 *The Provincial Girl*, 1964 *The Last Train*, 1964 *The Killer's Daughter*, 1964 *The Love Bus*, 1964 *The Octopus' Legs*, 1964 *Dry Summer*, 1964 *Aysecik - Citi Piti Kiz*, 1963 *Saskin baba*, and 1963 *The Young Girls*.

ULVI DOGAN ... Hasan (b. November 2, 1931 in Istanbul, Turkey) appeared in 1 film, 1964 *Dry Summer*, which he also produced.

ALAETTIN ALTIOK appeared in 5 films: 1964 *Corpse at the Coast*, 1964 *Kaynana ziriltisi*, 1964 *Dry Summer*, 1963 *Rear Streets*, and 1963 *İki kocalı kadın*.

Metin Erskan (from Wikipedia)

Erskan was born in Çanakkale. Following his graduation from Pertevniyal High School in Istanbul, he studied art history at Istanbul University. Starting in 1947, he wrote in various newspapers and magazines on cinema. In 1952, he debuted in directing with the films *Karanlık Dünya* and *Aşık Veysel'in Hayatı* written by Bedri Rahmi Eyüboğlu. He directed two documentary films in 1954 with the title *Büyük Menderes Vadisi*.

Metin Erskan gained success with films depicting the problems of people from the countryside he adopted from the literature. *Susuz Yaz* won the Golden Bear Award in Berlin, Germany. *Yılanların Öcü* (1962) was awarded in 1966 at the Carthage Film Festival in Tunisia. He was named "Best Director" with his film *Kuyu* (1968) at the first edition of International

Adana Golden Boll Film Festival. Along with renowned film director Halit Refiğ, he was credited as the representative of the national cinema in Turkey.

From 1970 on, he directed films aimed for commercial success. In 1974-1975, he filmed five Turkish stories (*Hanende Melek* by Sabahattin Ali, *Geçmiş Zaman Elbiseleri* by Ahmet Hamdi Tanpınar, *Bir İntihar* by Samet Ağaoğlu, *Müthiş Bir Tren* by Sait Faik Abasıyanık and *Sazlık* by Hulusi Koray) as short films for television. His 1977 film *The Angel of Vengeance – The Female Hamlet* was entered into the 10th Moscow International Film Festival. His 1974 horror movie *Şeytan* is known as the



"Turkish Exorcist" due to the movies' similar plots.

He directed 42 films, 2 of which he produced himself; and he wrote the scripts of 29 films. He also starred in the 1998 film *Alim Hoca* as the title character.

He died on August 4, 2012 at the age of 83 in a hospital in Bakırköy, Istanbul, having been hospitalized ten days earlier with kidney failure.

Bilge Ebiri: "Dry Summer: The Laws of Nature" (Criterion notes)

When *Dry Summer* won the Golden Bear at the 1964 Berlin Film Festival, its director, Metin Erskan, was already among the biggest names in Turkish cinema. One would have thought that after the award—not just the first major international one given to a Turkish film but arguably the highest honor given to any cultural product from Turkey until then—he would become one of his country's foremost artistic figures. But while the win was momentous, the ground beneath Erskan and his industry was already shifting. *Dry Summer* was, in many ways, the surprising, abrupt end of an incomplete chapter in the nation's film history.

Although various films were made in Turkey throughout the early twentieth century, a self-sustaining and stable industry didn't take hold until 1948, when the government introduced a 50 percent tax cut for theaters showing domestic films. The resulting boom in production enabled a new generation of filmmakers to breathe life into a cinema whose aesthetic to that point had been frustratingly stage-bound, even as they struggled with many of the same limitations as their forebears (prehistoric equipment, unforgiving schedules, overzealous censors). Among the directors in this new wave, a small group stood out for their more cinematically sophisticated works. Starting in the early 1950s, headstrong directors like Erskan, Lutfi Akad (*Strike the Whore*, *Port of Lonely Souls*), and

Atif Yılmaz (*The Girl Who Watched the Mountain, This Land's Children*) sought to create more distinctly humanist and personal works, inspired in part by Italian neorealism.

Erksan had been one of Turkey's first film critics in the early to mid-1940s and in 1952 directed his first feature, *The Dark World*, a biopic of the blind folk troubadour Âsik Veysel. The film included numerous documentary scenes of the elderly musician himself—a docu-narrative hybrid *avant la lettre*. It also represented an early attempt to convey an authentic portrait of life in the impoverished Anatolian heartland, something Erksan would return to numerous times over his career. As such, it ran afoul of the authorities and was released only in a butchered version, thus marking the first of the director's many confrontations with censor boards.

Most Turkish cinema during this period sought to mimic popular Egyptian melodramas and American genre pictures.

Respected auteurs like Erksan and Akad made their share of such films too. But they also attempted to connect more with the lives of average citizens in a rapidly modernizing country, still deeply divided along cultural, economic, and geographic lines. Erksan's 1960 film *Beyond the Nights*, for example, was a crime drama about a group of wayward friends planning a robbery, but it emphasized the hopes and fears of its troubled, rootless protagonists over the



story's typical *policier* elements. His 1962 adaptation of Fakir Baykurt's novel of a rural land dispute, *Revenge of the Snakes*, again ran into trouble with censors—until, amazingly, Turkish president Cemal Gürsel intervened, deeming the work “a service to the nation” and noting that its depiction of the harsh realities of village life was not only accurate but underplayed.

Revenge of the Snakes had been a look at the corrosive nature of property, focused on the land. Now Erksan wanted to follow that up with a similar tale focused on water. He had written his own story around this theme but abandoned it in favor of *Dry Summer*, an adaptation of Necati Cumalı's novella of the same name. (Several years later, the director would complete this unofficial trilogy with *The Well*, about the treatment of women as property.)

After films like *The Dark World* and *Revenge of the Snakes*, with *Dry Summer* Erksan wanted to create an even more faithful depiction of rural life. This film would be far more ambitious, made outside of Turkey's traditional production houses. Financed personally by producer Ulvi Dogan, who also played the young romantic lead Hasan, the film reportedly shot for nine months, on location in the Aegean town where Cumalı had once served as an attorney. The production even used real villagers as extras, some of whom claimed to have witnessed the events that inspired Cumalı's story. Adding to the realism were the voices of the rural characters in the film. Turkey is a nation with a staggeringly broad range of dialects and vocal inflections, but for decades, characters in films spoke proper Istanbul Turkish—even if the films took place in remote Anatolian

villages. In *Dry Summer*, however, the characters speak with Aegean accents. (This was a departure from the novella as well.)

But perhaps more importantly, *Dry Summer* evinces Erksan's feel for the textures of rural life—its monotony, sensuousness, and violence. The film opens on repeated shots of Osman (Erol Tas) and his two mules making their way through the streets of his village—six shots in a row of basically the same thing. This odd, willful repetition is echoed at the end, when we get repeated shots of Osman's dead body floating down the spring he sought to control. It's a frame that places the events of the film within the rhythms of the countryside, lending it the quality of a fable.

The characters in *Dry Summer* are extensions of the natural world around them. Osman's decision to block the spring that runs from his and his brother Hasan's land to the neighboring farms below is seen by his fellow villagers as an act

of violence against the earth. “Water is the earth's blood!” they repeatedly protest. Hence the heavily symbolic ending, in which Hasan repeatedly rises out of the water as he approaches and finally overwhelms his brother, as if the very water is taking revenge on Osman. Similarly, an early romantic exchange between Hasan and his lover, Bahar (Hülya Koçyigit), takes place in a thicket of tall reeds—groping and grasping in the dark, the two might as well be creatures

of the earth giving way to their most natural impulses. This was an earthiness, a forthright animal magnetism, rarely found in the urbane Turkish cinema of the 1960s.

With a kind of dark, subtle wit, Erksan contrasts the raging passions of the main characters—Hasan's for Bahar, and Osman's for, first, the water and his land and, later, also for Bahar—with the powerlessness of the authorities and elites. The local officials who get involved in the water dispute force Osman to make his water available to the other villagers. But further legal recourse results in the same authorities standing over Osman again as, just a little while later, he closes the water supply off. Similarly, after he goes to prison, Hasan is seen chatting with a fellow inmate named Kamel, who lectures him about the importance of “legal technique” and seems to want to awaken our hero's class consciousness. Coded as an intellectual—he's reading a paper, wearing a vest and glasses, and smoking with a cigarette holder—this refined, bookish older man seems like a typical directorial stand-in, a voice of reason who argues against impulsive violence and for unified, organized action. But such ideas go out the window as soon as Hasan returns to his village.

Alongside *Dry Summer*'s “realist” virtues, the film also displays some of the more idiosyncratic qualities of Erksan's cinema. In fact, today the film is more notable for the bizarre, stylized avenues down which it pursues its villain's gathering madness. Obsession had always been a key theme in Erksan's work, but this film becomes downright surreal as Osman is consumed by lust for his brother's wife—watching her, groping

her, coming on to her, and, at one point, proposing to a scarecrow that he pretends is her. One can sense the film's fascinating, uneasy truce between its more naturalistic qualities and these outré elements during the scene where Osman, milking a cow in Bahar's presence, begins suggestively sucking on the animal's teat, a moment of typical "village realism" transformed into a wild, comic grotesque. (Here we must also give credit to Erol Tas, who would become one of the great heavies of Turkish cinema, notorious for his portrayal of imperious landowners, gangsters, murderers, even Mexican bandits, and, in one series, a mad scientist named Dr. Satan.)

Erksan's films would take on an increasingly perverse quality in the ensuing years: In his 1964 noir *The Guilty Are Among Us*, he stages the film's climax during a posh gala where all the guests wear scuba-diving outfits. The following year's *Time to Love* is a symbolic, absurdist romance about a man who falls in love with a woman's portrait, forsaking the woman herself. *Female Hamlet* (1977) is a modernized version of Shakespeare's tragedy, full of wildly surreal, comic passages depicting Hamlet's outward madness; the film seems to reflect its protagonist's pretend lunacy, veering between comedy, musical, and Peckinpah-influenced slow-motion bloodfest.

Dry Summer's combination of such sensuous outlandishness with more social realist qualities resulted in its also running into trouble with the government, which didn't want a film depicting life in the Turkish heartland as tragic and boiling over with lust screened abroad. But producer Dogan reportedly smuggled the negative into Germany in the trunk of a car, and after the film won the Golden Bear, the authorities softened their stance. In his memoirs, the director Lutfi Akad relates how his film *The White Handkerchief* (1955) was directly affected: Initially, Akad's film was permitted to screen only under the condition that it not be shown outside Turkey. After *Dry Summer's* Berlin win, the authorities decided that *The White Handkerchief's* "being viewed abroad will have positive effects on Turkish cinema." *Dry Summer* even led to some legal reforms, according to Erksan: previously, Turkish law had held that streams, rivers, and other waterways were public property but that springs could be privately owned; after *Dry Summer*, the law was revised to make springs public as well.

When news of the Berlin win came, the government organized the meeting of the first Turkish Cinema Council, inviting filmmakers, producers, exhibitors, and critics. However, as the director Halit Refig tells it, the gathering ended in argument and recrimination: exhibitors who wanted to show more foreign films made common cause with critics growing wary of domestic films, which they saw as inferior to Hollywood's and those of the exciting new cinemas of Europe. What was supposed to be an event bringing the industry together and consolidating the recent strides of Turkish cinema wound up driving everyone apart.



Within a year, the battle lines would become even more stark, with the founding of the Turkish Cinematheque, an institution inspired by the Cinémathèque française and focused on bringing foreign films into the country. Its founders looked down on Turkish cinema as technically backward, aesthetically incompetent, and politically conservative. This was a particularly troubling development for Erksan, who had not only tried to spearhead a "national cinema" but had also proven his leftist bona fides in regular battles with government censors. Along the way, *Dry Summer's* Berlin win began to seem less like a high point and more like a fluke. There was even a silly rumor that the film had won only because Erksan seduced one of the jury members, an Egyptian actress.

Unfortunately, domestic filmmakers had to live down the intelligentsia's contempt for years. That the industry was moving increasingly toward cheaper, more vulgar product didn't help. By the early 1970s, Turkey was churning out well over two hundred films a year, but the majority of these were porn flicks, and many of the rest were foreign knockoffs. (Even Erksan was forced to take some of these gigs: until the restoration of *Dry Summer*, the only one of his films to find any real audience abroad was *Seytan*, his 1974 remake of William Friedkin's *The Exorcist*, embraced in later years by cult audiences looking for an irony fix.)

Such developments also echoed *Dry Summer's* fate, in an odd way. Although the authorities had been ready to welcome it with open arms after Berlin, the negative of the film never made it back from Germany, and for many years it was very difficult to see. Meanwhile, it was reportedly chopped up and distributed in the West (by Dogan) as a soft-core film titled *My Brother's Wife*, with new scenes starring a Hülya Koçyigit look-alike shot and added by others.

Embittered with the industry that he'd helped to shape, and resentful of critics, Erksan gradually withdrew from filmmaking. Aside from a TV miniseries in 1982, his last film was 1977's *Female Hamlet*. In later years, he devoted himself to teaching and to writing books about politics and history. However, he lived long enough to learn of *Dry Summer's* 2008 restoration by the Cineteca di Bologna and the World Cinema Project, and its renewed embrace by the international community. He also lived long enough to see his own countrymen rediscover the national cinema he had fought so long to forge—ironically, through the medium of television, where the films that he, Akad, Yılmaz, and others had fought to make in the fifties, sixties, and seventies found new life as classics, even for the intellectuals who had scorned them back in the day.

Erksan died in 2012. Akad had preceded him by a year, but not before writing these words about his friend and colleague, which could have served as a kind of epitaph: "He struggled on, repressing the pain of all the films he didn't get to

make . . . Under different circumstances, I have no doubt that he would have numbered among the great names of world cinema.”



Kent Jones: Word Cinema Project: Recalled to Life

When I was young and becoming impassioned by the cinema, there was this thing known as “foreign films”—a category, to be sure, but also a promise of something exciting, something “foreign” . . . From the perspective of my younger self in the early 1970s, it looked like this: a stream of new movies from Ingmar Bergman and François Truffaut and Federico Fellini, dubbed into English; ravaged 16 mm prints of older acknowledged classics by Sergei Eisenstein and Akira Kurosawa and Vittorio De Sica and Bergman, shown on Saturday nights on public television or programmed in repertory houses; the Classic Film Scripts and Modern Film Scripts series published by Simon & Schuster (once again, wall-to-wall Bergman); a handful of names that were on constant display in the film section of the local bookstore and that were dropped regularly by certain Hollywood directors in interviews (Jean-Luc Godard, Bernardo Bertolucci, Michelangelo Antonioni, and, yet again, Bergman); the category known as “Fringe Benefits” in Andrew Sarris’s *The American Cinema* (no Bergman there, for reasons that elude me)—and ads in the *New York Times* for films that, if we were lucky, might eventually make it up to western Massachusetts.

At that time, there were great swaths of the world that were not commonly associated with cinema, including Africa, Mainland China, and Southeast Asia. Certain countries meant certain directors. India was Satyajit Ray. Japan was initially Kurosawa and Kenji Mizoguchi, then Yasujiro Ozu was added, then Shohei Imamura and Nagisa Oshima. There were a handful of filmmakers behind the Iron Curtain—like, Miklós Jancsó was Hungary, Andrzej Wajda was Poland, and Jirǎí Menzel was Czechoslovakia (Miloš Forman and Ivan Passer had already become American directors). And by the middle of the decade, another handful from Germany: Rainer Werner Fassbinder, Wim Wenders, Werner Herzog, Volker Schlöndorff. From the perspective of a young boy struck with rapture who lived far from New York, this was a name game, an extension of collecting baseball cards, reciting the names of Academy Award winners, or making *Kulturtalk*, captured perfectly by Woody Allen in *Annie Hall*: “Saw the new Fellini film . . . *Not* one of his best.” This probably all seems quaint and fairly distant now.

In the late seventies and eighties, things changed, and our shared picture of the world of cinema started to become

increasingly vast and varied. For this, we have an army to thank: programmers like Sid Geffen, Jackie Raynal, Richard Roud, Tom Luddy, Edith Kramer, Richard Peña, Peter Scarlet, and James Quandt; distributors like Janus Films, New Yorker Films, Cinema 5, Orion Classics (later to become Sony Pictures Classics), Zeitgeist, Kino, IFC, and Wellspring; and critics, advocates, professors, or some combination thereof, such as Tony Rayns, Pierre Rissient, Manny Farber and Patricia Patterson, Elliott Stein, J. Hoberman, Max Tessier, David Overbey, Bérénice Reynaud, Jonathan Rosenbaum, Godfrey Cheshire, Chuck Stephens, and David Chute. If I’ve neglected to mention anyone, that’s because these people have inspired so many younger writers and programmers and distributors, who share a missionary zeal to find, see, describe, and disseminate unknown work.

In 1991, I began working as an archivist for Martin Scorsese, not long after he started the Film Foundation. We’ve worked on many projects since then, and in all the years that I’ve known him, he has always wanted to see and learn more. I will never forget the intensity with which he delved into South Korean cinema, or his excitement when he saw Souleymane Cissé’s *Yeelen* or Tian Zhuangzhuang’s *The Horse Thief*. In fact, when Marty appeared as a guest on Roger Ebert’s nineties wrap-up show, he named Tian’s film as his favorite of the decade—despite the fact that *The Horse Thief* was made in 1986.

Over the years, I saw this excitement come into close alignment with his untiring commitment to restoration and preservation. The Film Foundation began as a bridge between the Hollywood studios and the archives when there was none, and then broadened its mission to either participate in or directly oversee the restoration process. Later, the foundation would focus on many titles made outside of the U.S., by Wajda, Ray, Fellini, Antonioni, Renoir, Kurosawa, Powell and Pressburger, and others—in other words, the artists who already appeared as giants in our midst before our shared sense of cinema had expanded. At some point after the turn of the century, Marty started to envision another organization, dedicated to films and filmmakers from other parts of the world, countries and regions where film culture has necessarily taken a back seat to more pressing economic concerns, or where it has been culturally marginalized. He understood that these films would need something beyond simple restoration. They would need exposure. They would need a shot at another life.

The World Cinema Project began in 2007, as the World Cinema Foundation. It was announced at that year’s Cannes Film Festival by Marty, who was surrounded by members of his advisory board, including Cissé, Ermanno Olmi, and Wong Kar-wai (Tian, who was not present, had also agreed to join). Present as well were Ahmed El Maânouni, the director of the first title to be restored, *Trances*, and Gian Luca Farinelli and Cecilia Cenciarelli from the Cineteca di Bologna, where almost all of the organization’s work has been undertaken, in partnership with the Cineteca’s affiliated lab L’Immagine Ritrovata, overseen by Davide Pozzi. I was asked to come aboard in 2009 as executive director, and my colleague Doug Laible assumed the role of managing director a year later. Recently, it was decided that this endeavor would join forces with the Film Foundation (where Margaret Bodde serves as executive director and Jennifer Ahn as managing director), and that the WCF would be renamed the

World Cinema Project, to avoid confusion. The name has changed. The mission has not.

Since 2007, the World Cinema Project has either fully restored or participated in the restoration of nineteen features and one short, from Senegal, Egypt, Morocco, Turkey, Hungary, Brazil, Mexico, Thailand, the Philippines, Taiwan, South Korea, India, Sri Lanka, Indonesia, Iran, and Kazakhstan. And it has supported the restoration of on-set footage and home movies that were used in two documentaries on . . . Bergman. Some of the restored titles have been recommended by advisory board members, others have been suggested by or to people within the organization. Some titles had had no previous exposure in the West, and for many others, exposure had been limited and brief. In certain cases, the negatives were either suppressed or destroyed—no one knows for sure—and the restoration was undertaken with nothing but a single positive print to work from. In one case, we had to match material from the original negative with different material from an interpositive; for Kim Ki-young's *The Housemaid*, two reels of the negative were lost, and the best

surviving material was a positive print with English subtitles, which had to be digitally removed. In every case, we have worked to achieve the best possible result, and our goal has always been to make every title easily available. This collection—including DjibrilDiop Mambéty's *Touki bouki*, Ritwik Ghatak's *A River Called Titas*, Fred Zinnemann, Paul Strand, and Emilio Gómez Muriel's *Redes*, Metin Erskan's *Dry Summer*, *The Housemaid*, and *Trances*—is the first in a series with Criterion that will bring these films to that many more North American viewers.

Cinema is fragile. It is—or was—physically fragile. And the memory of cinema is fragile as well, the very framework of our understanding of all these flickerings, the secret story that we've been following from Lumière and Méliès on. These titles are precious, illuminated fragments of that story. It was an honor for us to be able to restore them, and—to quote Dickens—to help recall them to life.

The online PDF files of these handouts have color images



Coming up in the Spring 2014 Buffalo Film Seminars:

- March 4 Monte Hellman, *Two-Lane Blacktop*, 1971, 103 min
March 11 John Cassavetes, *Killing of a Chinese Bookie*, 1976, 135 min
Spring break March 17-22
March 25 Agnes Varda, *Vagabond*, 1985, 105 min
April 1 Gabriell Axel, *Babette's Feast*, 1987, 104min
April 8 Louis Malle, *Vanya on 42nd Street*, 1994, 119 min
April 15 Wes Anderson, *The Royal Tenenbaums*, 2001, 110 min
April 22 Tommy Lee Jones, *The Three Burials of Melquiades Estrada*, 2005, 120 min
April 29 José Padilha, *Elite Squad*, 2007, 115 min
May 6 John Huston, *The Dead*, 1987 83 min

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...for the series schedule, annotations, links and updates: <http://buffalofilmseminars.com>
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...for cast and crew info on any film: <http://imdb.com/>
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