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La Passion de Jeanne d'Arc

SCANDINAVIA TODAY, L.A.

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Beau Geste (Herbert Brenon, 1927) Filmex 77

Broken Blossoms (D.W. Griffith, 1919) Filmex 78

Show People (King Vidor, 1928) Filmex 79

Peter Pan (Herbert Brenon, 1924) Filmex 80

Napoleon (Abel Gance, 1927) Filmex 81



UCLA FILM ARCHIVES

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Scandinavia Today
in association with the
Los Angeles International Film Exposition
and the
UCLA Film Archives
present

Carl Th. Dreyer's 1928 Masterpiece

LA PASSION DE JEANNE D'ARC

with 30-piece Chamber Orchestra

Music Composed and Conducted by
OLE SCHMIDT

DELCINA STEVENSON
Soprano

JOAN ELARDO
Orchestra Manager

ANNETT WOLF
Program Coordinator

The Wadsworth Theatre
May 27 - 28 - 29, 1983 • Los Angeles

LA PASSION DE JEANNE D'ARC

According to Carl Dreyer, when he arrived in France to make a film for the Société Générale des Films, agreement could not be reached on what the subject should be. Dreyer proposed three—Marie Antoinette, Catherine de Medici, and Joan of Arc—and the decision was finally made by drawing matches.

The Paris of the late twenties in which Dreyer found himself was teeming with avant-garde experiments and currents in the artistic community. The Surrealists were gathering force and had opened their official gallery in 1926: Man Ray was working on his film *Emak Bakia*, and Buñuel and Dalí on *Un Chien Andalou*. Musical experiments involved Stravinsky, Honegger, Ravel, and Milhaud. Naturalist theatre was under attack by Louis Jouvet, Gaston Baty, Jean Cocteau, and Antonin Artaud (who was to be involved in Dreyer's film). In the cinema, the great film of the time was Abel Gance's highly experimental *Napoleon* which had opened in 1927.

Dreyer was given complete autonomy with his film project, and he stated many years later: "I had a free hand, I did absolutely what I wanted and, at that time, I was very satisfied with what I had done."

Dreyer wanted to film *La Passion de Jeanne d'Arc* with sound, but the technology did not yet exist in European studios and he was forced to make the picture silent. He carefully selected his cast and technical collaborators. Many of the players were non-professionals chosen by Dreyer for the look they would bring to the film. The English General Warwick is portrayed by a local café owner. Other parts were cast with professionals. Eugène Silvain was then in his seventies and had performed for most of his life with the Comédie Française; he would portray Bishop Cauchon. Michel Simon was a successful stage actor and would later become famous in films by Renoir and Vigo; he would take the small part of Jean Lemaitre. Antonin Artaud was the current *enfant terrible* of avant-garde theatre and had portrayed Marat in Gance's *Napoleon*; he would be the sympathetic Brother Massieu.

For the title role, Dreyer chose the young Comédie Française actress Maria Falconetti. Dreyer visited the beautiful actress after seeing her in a light comedy and saw what others might have missed: "For, behind the make-up, the pose, behind that modern and ravishing appearance, there was something. There was a soul behind that facade. If I could see her remove the facade it would suffice." Dreyer conducted a screen test, telling the actress he wanted her without make-up, her face completely naked: "I found in her face exactly what I had been seeking for Joan of Arc: a rustic woman, very sincere, who was also a woman who had suffered."

Cinematographer Rudolf Maté had assisted Karl Freund on several UFA films, including Dreyer's own *Mikael* in 1924. Valentine Hugo, the French costumer then allied with the Surrealists, and her husband Jean Hugo, a leading stage designer, joined the production. Hermann Warm was a masterful designer noted for such films as *The Cabinet of Dr. Caligari*, *Der Müde Tod*, and *The Student of Prague*.

Stylization was the rule throughout the film, in every facet of the production. Intensification, simplification, and stylization were for Dreyer steps toward the expression of spirituality. Dreyer's own holy seriousness drove the cast and crew, and he involved his collaborators in the story even more by filming in chronological order, moving inexorably day by day to Jeanne's death. According to an assistant director: "We were not making a film: we were living Jeanne's drama, and we often wanted to intervene to save her."

After the film opened in Copenhagen in 1928, a controversy arose over church censorship. The Archbishop of Paris demanded many excisions, and without Dreyer's permission, the distributors complied. Oddly, the film shown in the United States was evidently complete. The film received a hostile reception in Britain because of its alleged "anti-British" attitude; and it was banned for at least a year. Prints of the film have survived largely by chance. It was drastically recut and had a sound commentary added in the United States in 1933. After World War II, all negatives were thought to have been lost in a laboratory fire, but one was found and stored in the Cinéma-thèque Française. From this excellent print a sound version was made by Gaumont, with the addition of new titles and music.

It is from the negative found in the fifties and from other existing prints that the present complete print was made, as assembled by the Danish Film Museum. Images that had faded have been heightened through process laboratory lighting. This painstakingly reconstructed film will be projected at the unconventional silent speed of 24 frames-per-second (sound speed), in keeping with Dreyer's wishes before his death in 1968.

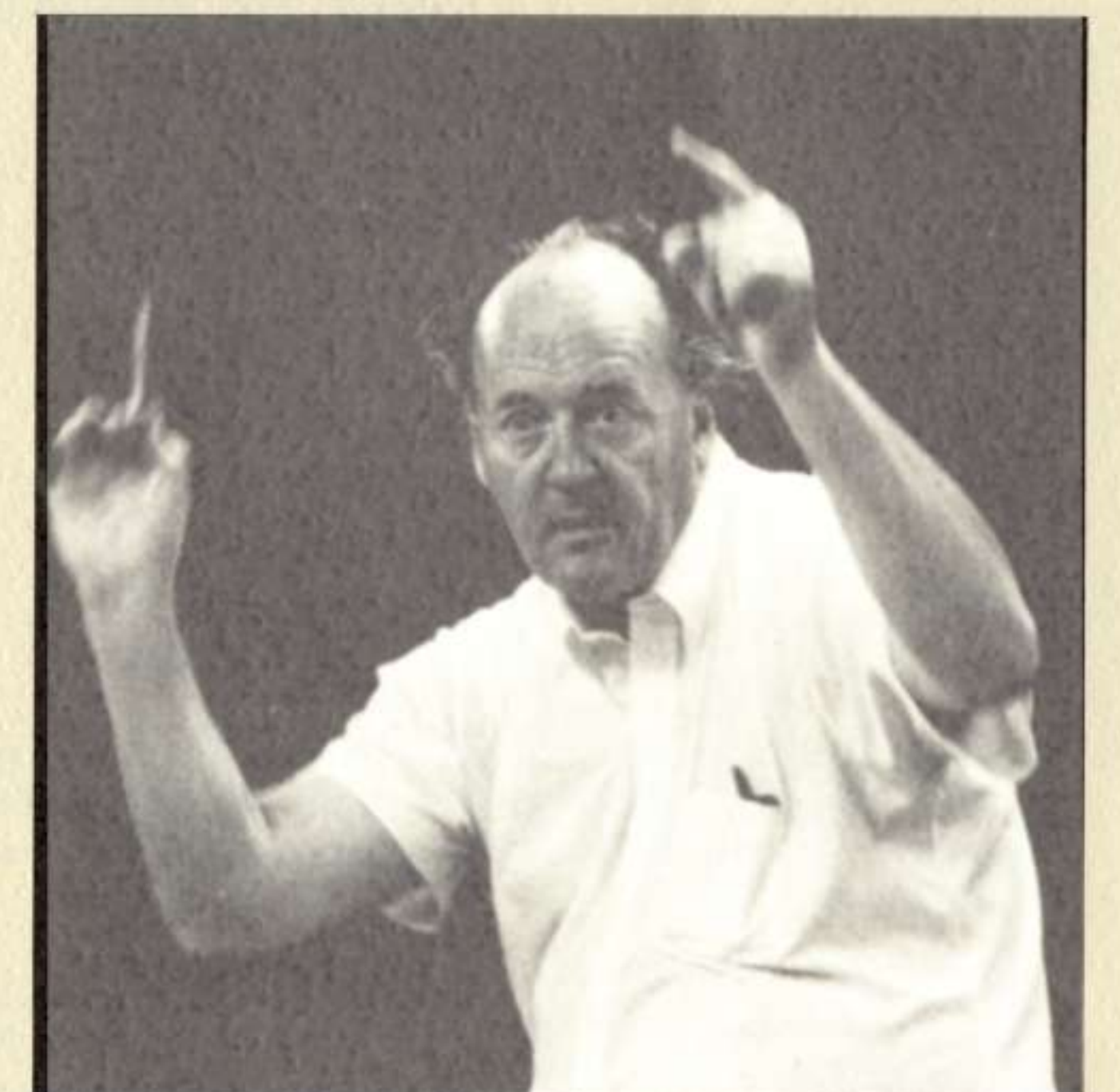


MUSICAL ACCOMPANIMENT

OLE SCHMIDT composed and will conduct the new score for this special presentation of *La Passion de Jeanne d'Arc*. Mr. Schmidt is internationally renowned, a Danish composer who has written for ballet, opera, and film performances. Mr. Schmidt has worked with some of the major symphony orchestras of the world, including the London Symphony Orchestra, the New Philharmonia Orchestra, the Hallé Orchestra, and the Jerusalem Symphony Orchestra. From 1958 to 1965 he was engaged as conductor for the Royal Danish Ballet. He became musical director and principal conductor for the Aarhus Symphony Orchestra in 1978. In 1980 Schmidt was appointed knight of the Dannebrog for his considerable contribution to Danish music in Denmark as well as the rest of the world. He is one of the most dynamic and colorful exponents of contemporary Danish musical life.

DELCINA STEVENSON has performed with the opera companies of San Francisco, Portland, Vancouver, Nevada, Arizona, and the Pacific Opera and the Western Opera Theatre, as well as the Los Angeles Philharmonic, Detroit Symphony, National Symphony, San Francisco Symphony, and the San Diego Symphony. She has also recorded performances of Bach, Vivaldi, Mozart, Brahms, and Schubert.

THE ORCHESTRA for this performance was assembled by Filmex Music Coordinator Joan Elardo who has been instrumental in the presentation of silent films with full orchestral accompaniment by Filmex in Los Angeles since 1971—including the spectacularly successful *Napoleon* in 1981. The thirty-piece orchestra, commissioned by Scandinavia Today, is representative of film orchestras of the period, with strings, a woodwind quintet, brass, percussion, piano, and guitar.



La Passion de Jeanne d'Arc

(Société Générale des Films, France, 1928)

Running Time: 80 minutes

Director	Carl Theodor Dreyer
Screenwriters	Joseph Delteil, Carl Th. Dreyer
Cinematographer	Rudolf Maté
Editor	Carl Th. Dreyer
Art Directors	Hermann Warm, Jean Hugo
Costumes	Jean & Valentine Hugo
Historical Consultant	Pierre Champion
English Intertitles	Ashbjørn Skytte

CAST

Jeanne d'Arc	Maria (Renée) Falconetti
Bishop Pierre Cauchon	Eugène Silvain
Nicholas Loyseleur	Maurice Schutz
Jean Lemaître	Michel Simon
Massieu	Antonin Artaud
Jean Beaupère	Ravez
Jean d'Estivet	André Berley
Guillaume Evrard	Jean d'Yd
Judges	Jean Hemm, André Lurville, Jacques Arma, Alexandre Mihalesco Robert Narlay, Henri Maillard, Jean Aymé, Léon Larive, Paul Jorge, Henri Gaultier
Clerks of the Court	Sommaire, Radin
Executioners	Granowski, Rouf
Additional Judges	Dalleu, Dacheux, Persitz, Derval, Bac, Valbret, Fromet, Argentin, Piotte, Polonsky, Dmitrieff, Marnay, Gitenet, Fournez, Goffard, Ridez, Beri, Delauzac, le Flon, Velsa, Nikitino, Bazaine

La Passion de Jeanne d'Arc was conceived in the grand style of classical drama, evoking the Aristotelian unities—*time*: less than 24 hours on May 30, 1429; *place*: the castle at Rouen; *plot*: the last spiritual struggle of an individual against a superior force. The film was in production for 11 months with principal photography occurring from May to October, 1927, in Paris.

Premieres: April 21, 1928, Paladsteatret, Copenhagen
April, 1928, Paris
March 28, 1929, Little Carnegie Playhouse, New York



CARL THEODOR DREYER

(February 3, 1889-March 20, 1968)

Carl Dreyer began his professional life as a journalist, first as a theatre reviewer for a series of provincial newspapers, and later for several influential newspapers in Copenhagen.

In 1912, Dreyer joined the Nordisk Films Kompagni as a dialogue writer, later as a scriptwriter, and adapted novels for the studio. In 1918 he asked for permission to direct his script of K.E. Franzö's novel *The President*, and the resulting feature was released in 1919.

Dreyer directed a total of nine silent films, of which *La Passion de Jeanne d'Arc* was the last. In 1932 he directed his first sound feature—*Vampyr*—after which he went to England to work with John Grierson and other documentarians of the time. For the next ten years he worked on and off as a journalist and reported from the law courts under his old pseudonym of Tommen. He resumed directing in 1942, and between then and 1961 completed four feature films and eight short subjects.

Dreyer learned every facet of filmmaking during his tenure at Nordisk Films Kompagni, and in addition to his directing chores he served on various film projects as film editor and art director.

The great unrealized project of Dreyer's career was a film to be called *Jesus Fra Nasaret*. He dedicated an enormous amount of time and energy after World War II promoting this project on the life of Christ. He traveled in Israel and taught himself Hebrew in preparation. Having witnessed the persecution of European Jews by the Nazis, Dreyer wanted to show that the Romans, rather than the Jews, crucified Christ. Had Carl Th. Dreyer been allowed to realize this film, it would have been the crown on his artistic work.

FILMOGRAPHY

Praesidenten, *The President*, 1919
Blade af Satans Bog, *Leaves from Satan's Book*, 1919
Prästänkan, *The Parson's Widow*, 1920
Die Gezeichneten, *Love One Another*, 1921
Der Var Engang, *Once Upon a Time*, 1922
Mikael, 1924
Du Skal Aere Din Hustru, *Master of the House*, 1925
Glomdalsbruden, *The Bride of Glomdal*, 1925
La Passion de Jeanne d'Arc,
The Passion of Joan of Arc, 1928
Vampyr, 1932
Vredens Dag, *Day of Wrath*, 1943
Två Människor, *Two People*, 1944
Ordet, *The Word*, 1954
Gertrud, 1961

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World Premiere Performance

The Passion of Joan of Arc

Music by Ole Schmidt

The Filmex Orchestra

Violin I

Bonnie Douglas, Concertmaster
Amnon Valk, Assistant
Ralph Morrison
Darius Campo
Steve Scharf
Patricia Aiken

Violin II

Ilkka Talvi, Prinicpal
Nancy Roth
Greg Moore
Alfred Breuning

Viola

Joel Soultanian, Principal
Michael Nowak
Gail Earn

Cello

Tina Soule, Principal
Armen Ksadjikian

Bass

Sue Ranney, Principal
Bruce Morgenthaler

Flute

Dave Shostak

Oboe

Joan Elardo

Clarinet

Gary Bovyer

Bassoon

Ron Jannelli

Horn

Brad Waarner

Trumpet

Mario Guarneri

Trombone

Randy Aldcroft

Percussion

Mike Englander
Mark Zimoski
Scott Shepherd

Piano

Lincoln Mayorga

Guitar

Jim Smith