

# NEW YUGOSLAV FILMS



**THE MUSEUM OF MODERN ART**  
11 West 53 Street, New York, N.Y. 10019  
**NOVEMBER 13-25, 1969**

All films have English sub-titles. Short films will supplement each program, and the total running time of a program will be ca. 90-120 minutes.

Thursday, November 13 at 2:00 and 5:30  
**GRAVITATION, or THE FANTASTIC YOUTH OF BORIS HERVAT, THE CLERK.** 1968. Jadran Film, Zagreb. Directed by Branko Ivanda

Thursday, November 13 at 8:00  
**EARLY WORKS.** 1968. Avala Film, Zagreb. Directed by Želimir Žilnik. Mr. Žilnik will be present at the screening.

Friday, November 14 at 2:00 and 5:30  
**THE JOURNEY.** 1968. Avala Film, Belgrade. Directed by Dord Kadijević

Saturday, November 15 at 3:00 and 5:30  
**THE EVENT.** 1969. Jadran Film, Zagreb. Directed by Vatroslav Mimica. Courtesy of Walter Reade

Sunday, November 16 at 2:00 and 5:30  
**I HAVE TWO MUMMIES AND TWO DADDIES.** 1968. Jadran Film, Zagreb. Directed by Krešo Golik.

Monday, November 17 at 2:00 and 5:30  
**KAYA, I'LL KILL YOU.** 1968. Jadran Film, Zagreb. Directed by Vatroslav Mimica. Courtesy of Altura Films

Thursday, November 20 at 2:00 and 5:30  
**EARLY WORKS.** 1968. Avala Film, Zagreb. Directed by Želimir Žilnik.

Thursday, November 20 at 8:00  
**HOROSCOPE.** 1969. Bosna Film, Sarajevo. Directed by Boro Drašković. Courtesy of Trans-National Film Corporation. Mr. Drašković will be present at the screening.

Friday, November 21 at 2:00 and 5:30  
**WHEN I AM DEAD AND WHITE.** 1968. Filmska Radna Zajednica, Belgrade. Directed by Živojin Pavlović. Courtesy of Contemporary/McGraw-Hill Film Corporation

Saturday, November 22 at 3:00 and 5:30  
**CROWS.** 1969. Avala Film, Belgrade. Directed by Gordan Mihić and Ljubiša Kozomara

Sunday, November 23 at 2:00 and 5:30  
**PLAYING AT SOLDIERS.** 1968. Bosna Film, Sarajevo. Directed by Bato Čengić

Monday, November 24 at 2:00 and 5:30  
**AMBUSH.** 1969. Filmska Radna Zajednica, Belgrade. Directed by Živojin Pavlović

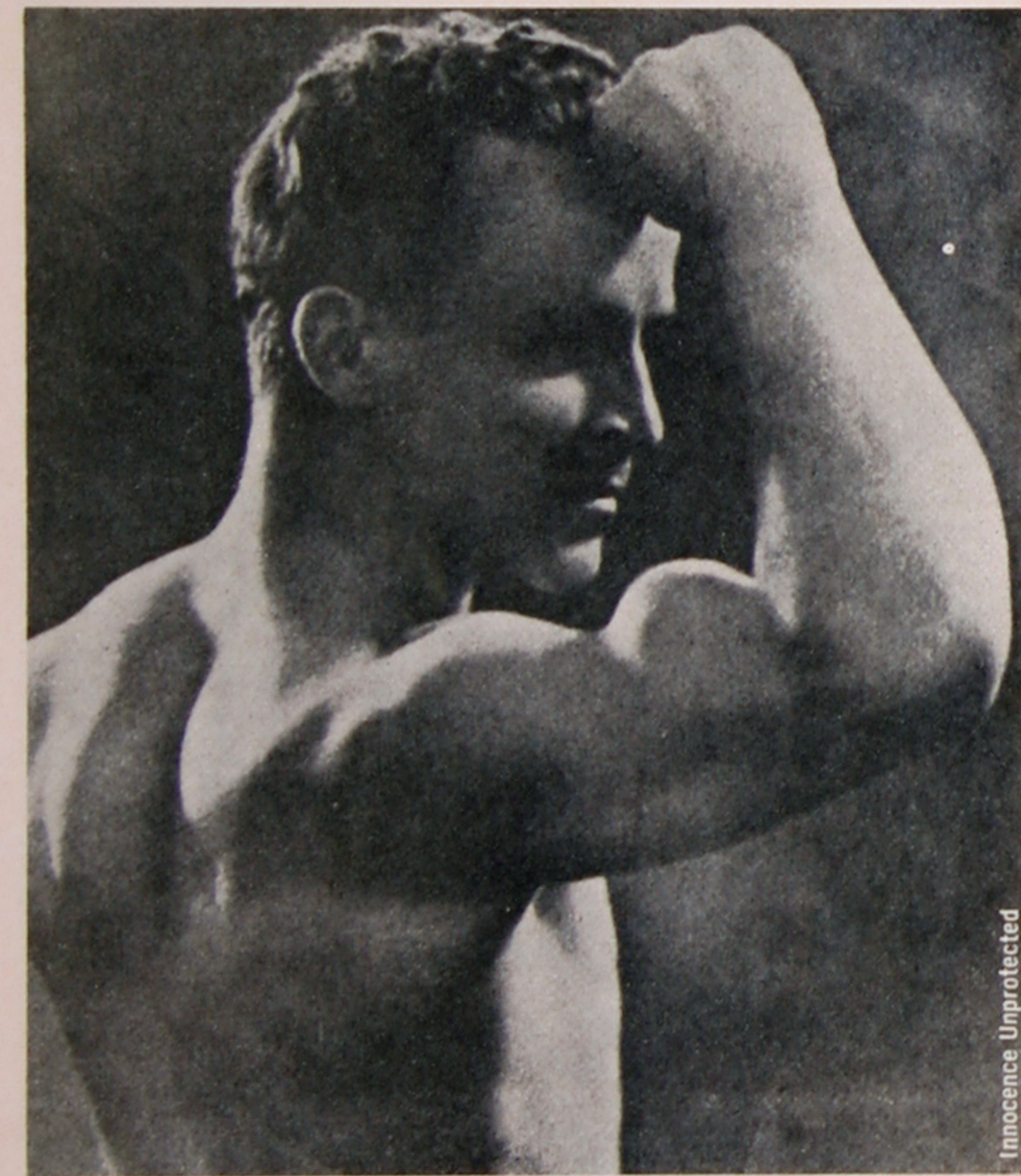
Tuesday, November 25 at 2:00 and 5:30  
**INNOCENCE UNPROTECTED.** 1968. Avala Film, Belgrade. Directed by Dušan Makavejev. Courtesy of Grove Press. Mr. Makavejev will be present at the 5:30 screening.

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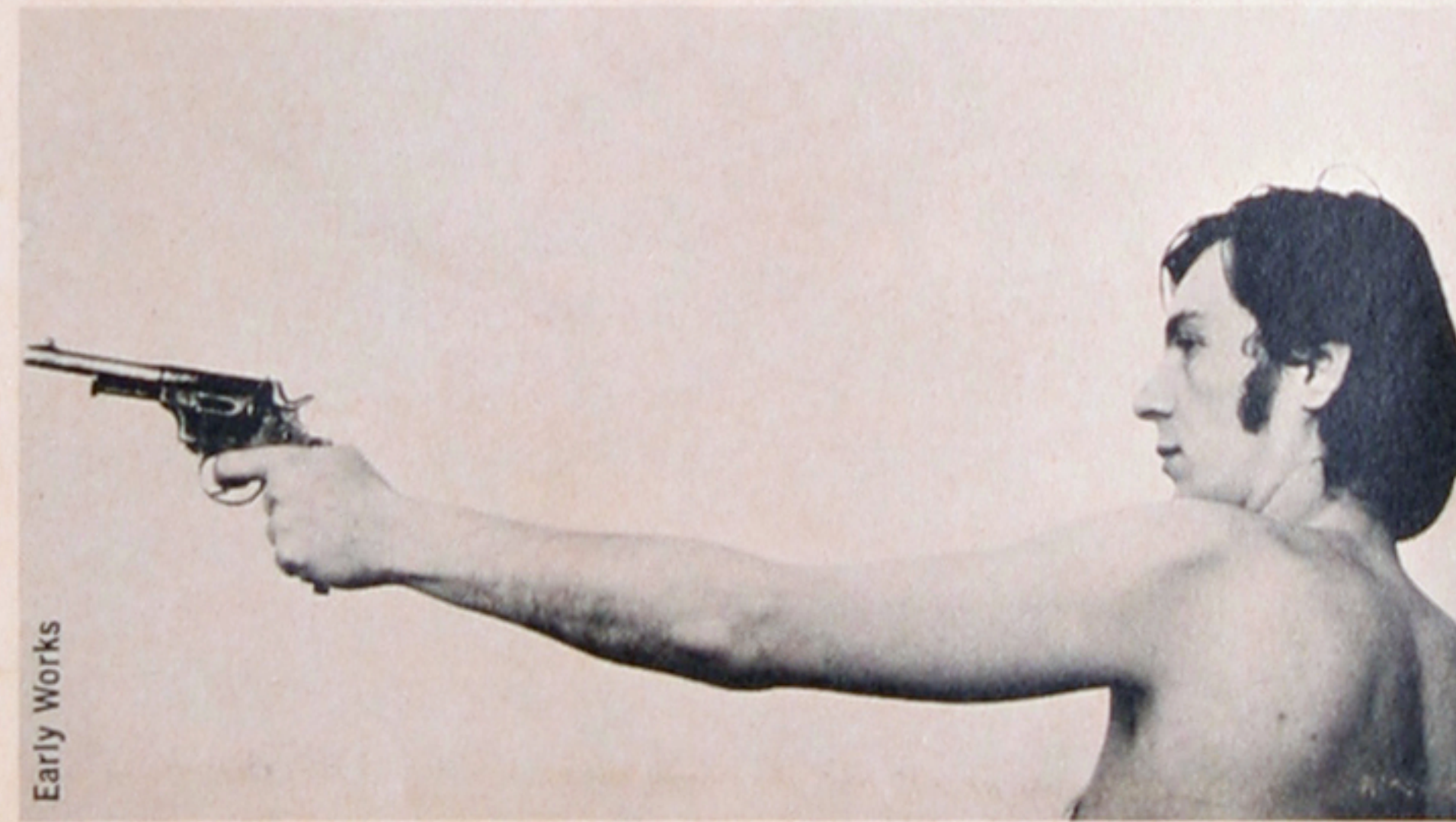


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THE DEPARTMENT OF FILM OF THE MUSEUM OF MODERN ART expresses its thanks to the following for helping to make this cycle possible: Avala Film, Belgrade; Bosna Film, Sarajevo; Filmska Radna Zajednica, Belgrade; Jadran Film, Zagreb; Zagreb Film, Zagreb; and Altura Films, New York; Contemporary/McGraw-Hill Film Corporation, New York; Walter Reade, New York; Sklar, Monroe, Kornblum and Cohen, Los Angeles; Yugoslav Information Office.



Innocence Unprotected



Early Works



Kaya, I'll Kill You



Early Works



Playing at Soldiers





Playing at Soldiers



Draskovic



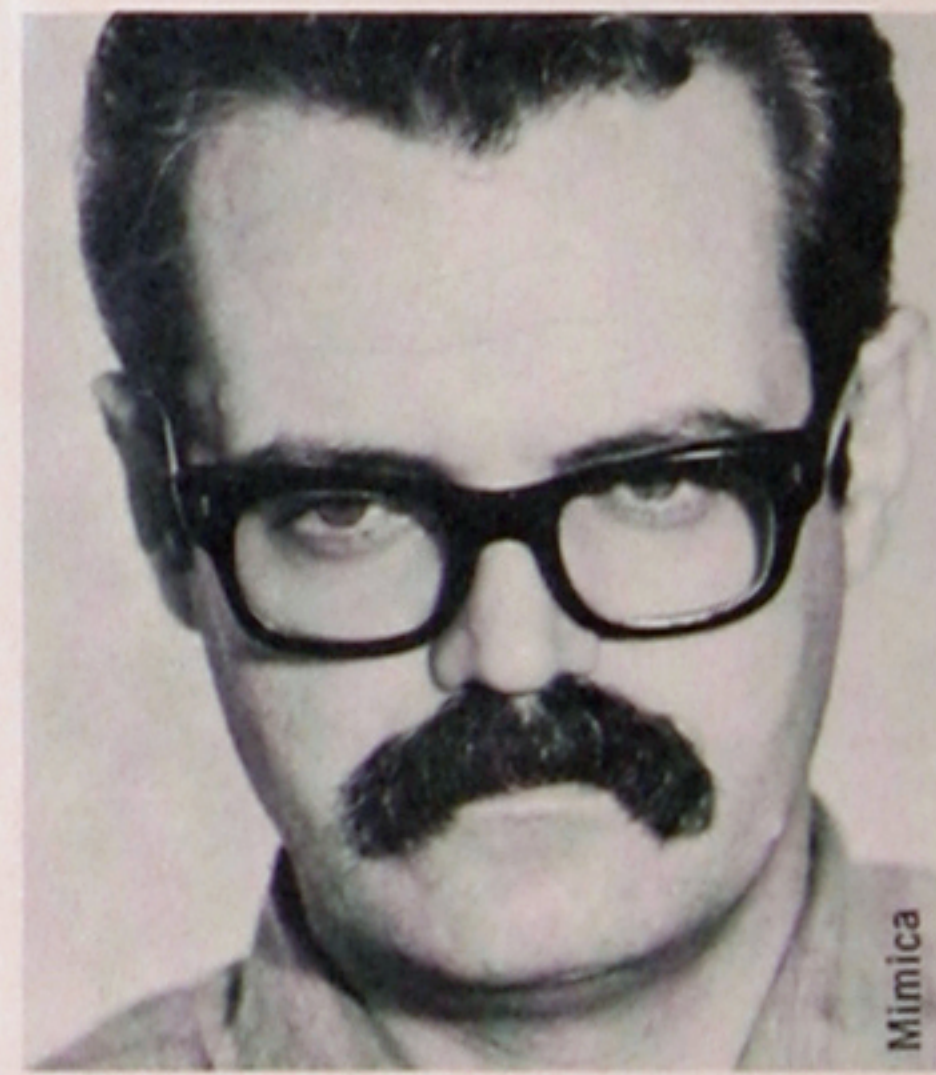
Mihic



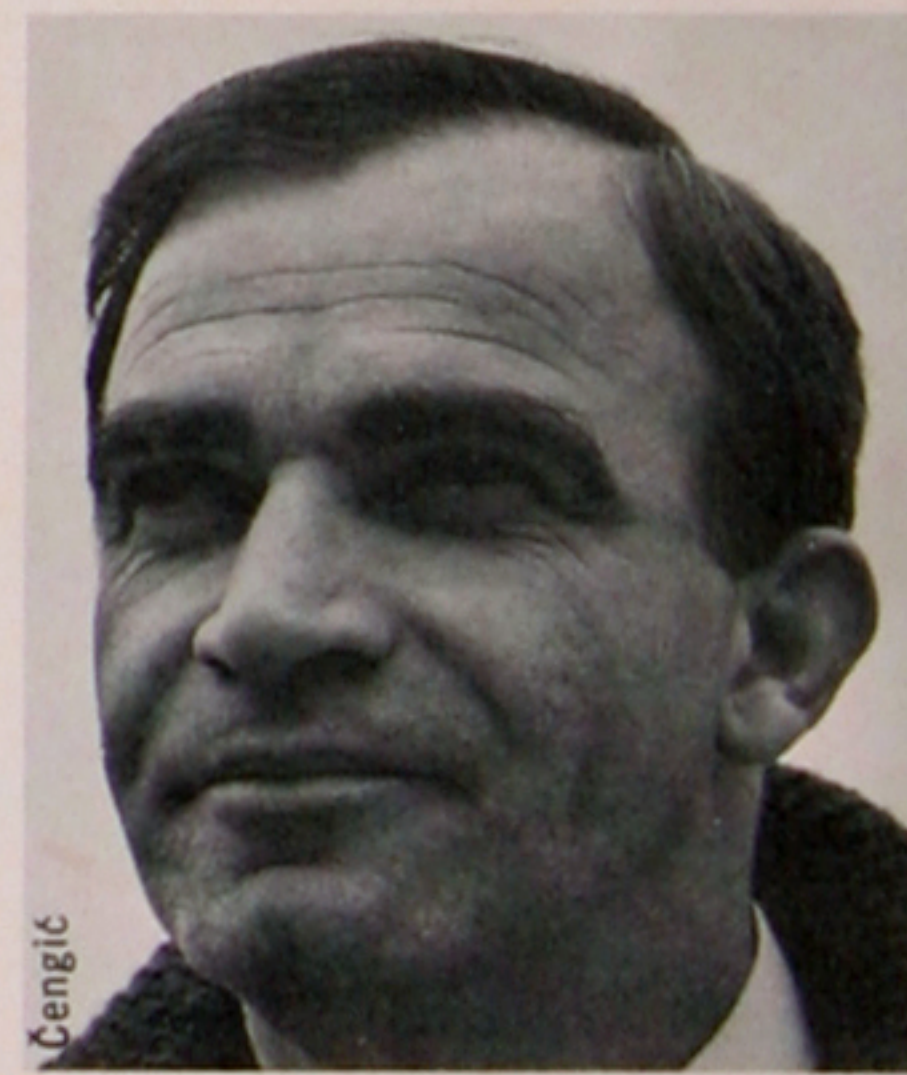
Kozomara



Zilnik



Mimica



Cengic



Pavlovic



Makarejev

**THE NEW YUGOSLAV CINEMA** is inquiring, doubting, enigmatic, and sometimes deeply critical of the society from which it springs. Its heroes are the defeated, the bewildered, and the unsatisfied savage young. The themes are beginning to embrace youthful protest and revolt.

The new directors are coming to grips with conflicts between art and a sociological and political need for justification of their society. They are frequently accused of trying to make things look worse than they are, but the filmmakers deny this, answering that they only seek to draw artistic material out of reality. Self-criticism, they say, is healthy.

It is a rich new crop of talent—a variety of talent. There are natural explanations for this variety. There are the barriers of language and religion that separate the six provinces, and the flourishing existence of a dozen or so film companies that offer a filmmaker a wider choice than is open to his Hungarian or Czech counterparts.

In terms of technical equipment the Yugoslav studios equal any of Europe. The comparative economic freedom of the Yugoslav studio means that an individual company like Zagreb Film can complete not only short animated films, but documentaries and even television com-

mercials for Western products. A successful Yugoslav feature may earn back its cost in that country alone; and each of the provinces has a sophisticated system of awards and subsidies to encourage producers to accept offbeat projects. Finally, the actors are all now free lance, and thus available to any filmmaker who can persuade them to work for him.

The films we have chosen to present at this time offer a broad sampling of the output during the last two years.

Willard Van Dyke  
Director, Department of Film